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**The Interdependence of Extratextual and Intratextual Factors in Translated
Texts: A Sample Analysis of *Ícaro Brasil*,
Varig's Bilingual In-Flight Magazine**

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**UNIVERSIDADE FEDERAL DE SANTA CATARINA
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**THE INTERDEPENDENCE OF EXTRATEXTUAL AND INTRATEXTUAL
FACTORS IN TRANSLATED TEXTS: A SAMPLE ANALYSIS OF ÍCARO
BRASIL, VARIG'S BILINGUAL IN-FLIGHT MAGAZINE**

por

ELIANA MARIA LIMONGI

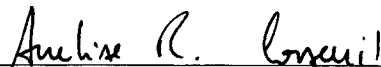
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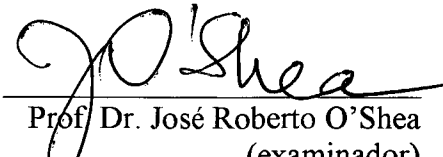

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“They are not gone. They are just away.”
In memory of Maria Leonélia Limongi and Braz Limongi, my parents,
and of Antônio Mariaux de Oliveira, my godfather.

**To Humberto and Thales, the oldest and the youngest,
here representing my nieces and nephews,
by blood or otherwise,
with love.**

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ABSTRACT

THE INTERDEPENDENCE OF EXTRATEXTUAL AND INTRATEXTUAL
FACTORS IN TRANSLATED TEXTS: A SAMPLE ANALYSIS OF ÍCARO
BRASIL, VARIG'S BILINGUAL IN-FLIGHT MAGAZINE

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In the context of functionalist approaches to translation, this thesis explores Christiane Nord's contribution to Translation Studies, particularly her 1991 model of "Text Analysis in Translation". On the basis of such a theoretical framework, it presents a detailed discussion of the way extratextual and intratextual factors ('around' and 'in' the translation) interrelate for the production of a Translated Text (TT). To this end, a sample analysis of a text selected from *Ícaro Brasil*, Varig's in-flight magazine, is carried out, both in its source and target versions, Portuguese-English being the language pair at issue. The analysis of such factors proves to allow for the identification of the elements of the Source Text (ST) which are relevant for the production of the TT, as well as for the establishment of the procedures to be adopted in the process of producing a new text for a specific audience and for specific purposes in the target communicative situation. As for the critic assessing the translation, Nord's criteria prove to be of help in the sense that translation criticism is then carried out on a functional basis.

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RESUMO

THE INTERDEPENDENCE OF EXTRATEXTUAL AND INTRATEXTUAL FACTORS IN TRANSLATED TEXTS: A SAMPLE ANALYSIS OF ÍCARO BRASIL, VARIG'S BILINGUAL IN-FLIGHT MAGAZINE

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Dentro do contexto do funcionalismo na tradução de textos, esta dissertação explora a contribuição de Christiane Nord aos Estudos de Tradução, particularmente de seu modelo "Análise de Textos voltada para a Tradução". Assim fundamentada, a dissertação apresenta um estudo detalhado da maneira como os fatores extratextuais (i.e., que 'cercam' o ato tradutório) e intratextuais (i.e., inseridos 'no' texto a ser traduzido) se interrelacionam para a produção de um novo texto (Texto de Chegada – TC). Com este fim, é feita uma análise de um texto selecionado de *Ícaro Brasil*, revista de bordo da Varig, tanto em sua versão original como em sua versão traduzida, sendo Português-Inglês as línguas em questão. A análise de tais fatores permite a identificação dos elementos do texto de partida (TP) que são relevantes para a produção do TC, assim como que o(a) tradutor(a) estabeleça os procedimentos a serem adotados no processo de produção de um novo texto - para uma audiência específica e para fins específicos - para uma nova situação comunicativa, i.e., de chegada. Quanto ao crítico que avalia a tradução, os critérios de Christiane Nord são úteis no sentido de possibilitar que a crítica seja feita em bases funcionais, levando-se em conta as circunstâncias que condicionam o ato tradutório.

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ABBREVIATIONS

ST	Source Text
TT	Target Text
SL	Source Language
TL	Target Language
SC	Source Culture
TC	Target Culture
TRL	Translator
C	Client
A	Audience
T	Time
LE	Lexic/Register
G	Genre
S	Style
ST-S	Source-text Sender
ST-R	Source-text Recipient
ST-P	Source-text Producer
TT-P	Target-text Producer
TT-R	Target-text Recipient
SIT_T	Target-text Situation
SIT_S	Source-text Situation
ETF	Extratextual Factors
ITF	Intratextual Factors/Features
St	Sentence
Th	Theme
P	Período

INTRODUCTION

I take it that most of us would recognize a distinction between the gardener's practical knowledge and the botanist's theoretical knowledge – or for that matter between the skilled orator's knowledge of language and the theoretical linguist's analytical understanding of rhetoric.

Yallop, 1988

1 – Initial remarks

Translation Studies covers a very wide field of research. In order to understand and systematize its object of study, different distinctions have been proposed. Bassnett (1994:7-8), for example, proposes a division into four general areas of interest, each with a degree of overlap.

The first category, *History of Translation*, is a component part of literary history and includes, among other things, investigation of the theories of translation at different times, the role and function of translations in a given period, the methodological development of translation, and mainly the analysis of the work of individual translators.

The second category, *Translation in the Target-Language (TL) Culture*, includes work on the influence of a text, author or genre, on the absorption of the norms of the translated text into the TL system and on the principles of selection operating within that system.

The third category, *Translation and Linguistics*, is mainly concerned with studies whose emphasis is on the comparative arrangement of linguistic elements between the source language (SL) and the TL text with regard to phonemic, morphemic, lexical, syntagmatic and syntactic levels. Studies of the problems of linguistic equivalence, of language-bound meaning, of linguistic untranslatability, of machine translation, etc., are all included in this category, as well as studies of the translation problems of non-literary texts (as literary texts are treated under the fourth category below).

The fourth category, *Translation and Poetics*, embraces the whole area of literary translation, both in theory and practice. Studies in this area may be general or genre-specific, including investigation of the particular problems of translating poetry, theater texts, etc.

Two of these categories are *product-oriented* (*Translation in the TL Culture* and *Translation and Poetics*) in the sense that emphasis is placed on the functional aspects of the TL text in relation to the SL text, whereas two of them are *process-oriented* (*History of Translation* and *Translation and Linguistics*), i.e., the emphasis is on the analysis of what actually takes place during translation.

Another distinction is made by theorists of a different school of thought, who distinguish between *source text-oriented* and *target text-oriented translation studies*. The former is a term which refers to any approach to translation in which certain characteristics of the source text (ST) are expected to be reproduced in the target text (TT), if it is to qualify as a translation. The latter refers to an alternative model whose focus is on the TT and its position in the target culture¹ (TC). From my readings I found out that most theorists, in general, tend to favor either of these different poles. Some theorists, however, stand in a 'healthy' middle-ground theoretical position, in the sense that they admit a certain relationship between ST and TT, while acknowledging the crucial influence of the target context situation. Among these, Christiane Nord (1991, 1997), whose model is presented in Chapter 2, stands out. For the time being, it suffices to say that her middle-ground position has some affinity with my own stand.

Working as a professional translator for many years now (and feeling myself much more of a gardener with practical knowledge than of a botanist with theoretical knowledge (Yallop, 1988:347-48)), my main concern is to search for an approach to translation which can be both product-oriented² and process-oriented³. In other words, to find a framework able to account for the real situations in which translations occur: a product that has to be delivered to clients and, for such matter, the process obviously cannot be neglected. In short, the aim is to search for a balance in the orientations of the second distinction above, integrating textual and social concerns in the investigation of

both ST and TT. This is basically the position of the so-called FUNCTIONALISTS, translation scholars who claim that “translation is controlled by social networks and social interactions” (Robinson, 1997:205), and that a text is translated aiming at a specific audience and for specific purposes.

It should be pointed out that functionalism, besides drawing on practical experience of translation, makes use of descriptive methods so as to locate and compare the communicative norms and conventions valid in various culture communities (Nord, 1997a:2).

Also, since functionalist approaches to translation have been designed in and for translator training, in addition to making use of descriptive methods, “they are normative or evaluative to the extent that they include the evaluation of translations with regard to their functionality in a given situation-in-culture (ibid.).” Nord’s model, which therefore seems to fit into categories two and three mentioned above, can thus serve as a general theoretical basis for translation studies, translator training and translation practice for it can “help translation students to produce ‘good’ (i.e., functional) translations [(the product)], and it gives professional translators some new ideas (e.g. how to defend their translations or how to justify their judgement in translation quality control) [(the process)]”(Nord, 1991:2). Besides, it can also provide the critic with systematic tools to assess translation quality.

It is equally important to observe that, in order to justify why her model is *not exactly* applicable to literary texts, Nord (1991:19) states that “a literary text usually has to be regarded as the result of an individual creative process” because “in the field of literary texts conventional elements are not so frequent as in the field of non-literary texts.” Indeed, recipes and instructions for use, for example, normally develop rigid forms and, as a consequence, their realization in the form of individual texts is merely a

reproduction of existing models. (A full discussion on such a controversial issue is found in Nord's 1997 book, *Translating as a Purposeful Activity*, whose chapter 5 is entirely devoted to it.) Therefore, the model seems to suit my position as a translator of non-literary texts.

As a professional translator, all the features spelled out above have aroused my interest in investigating Nord's model more deeply in order to verify how 'practical' it is in the 'real world' by applying it to a 'real' text situation.

On these grounds, I decided to investigate how texts can be translated in face of large and heterogeneous audiences, as well as in face of different social interactions. *Ícaro Brasil*, Varig's bilingual in-flight magazine, is a case in point. For one thing, both Brazilians and foreigners from all over the world have access to it and these are people who, first of all, travel for different reasons, speak different languages and therefore come from different cultures, in addition to having different customs and tastes, different ages, different socioeconomic backgrounds, different religions and beliefs, different professions and interests. How can a magazine be made for such an audience? How can it appeal to so many different readers? What criteria do the editors have for choosing the subject matters to be published? What registers are used? Regarding the translation of the texts to be published, what constraints affect its production? What criteria are used for decision-making and choice in its translations in view of such a varied readership? How is the question of register tackled in the translations? What is the direction of the translations (English → Portuguese or Portuguese → English)?

In view of so many and varied questions, Nord's model (1991) for translation seems to be adequate to account for the complexities involved in this translational/communicative situation. For one thing, she adopts a functionalist point of view – her focus is on the function or functions of texts and translations – which

justifies her claim that “different situations call for different renderings” (Nord, 1997a:4); additionally, her model deals with the functions of translation “as a means to finding criteria for decision-making [and choice]” (Kussmaul, 1997:26), thus explaining why decision-making and choice in translation “should be governed by the function or communicative purpose the target text is intended to fulfill in a particular target-culture situation” (Nord, 1997b:39).

Thus, the validity of this research can be claimed in view of the fact that it combines “practical experiences of real translators in real professional contexts” with theories explaining how “the social networks surrounding translators function” (Robinson, 1997:206).

Of course all theories have their weaknesses and strengths and Nord’s should be no different. This is stated by Robinson (*ibid.*) in the following terms:

Like all theorists, functional translation theorists do simplify the social field of translation in order to theorize it; they move from the mind-numbing complexity of the real world to the relative stability of [...] diagrams that pretend to be all-inclusive.

Therefore, a critique to Nord’s model will be presented and discussed in the concluding chapter of this thesis.

2 – Purpose of the study

The main objectives of this thesis are the following:

- i) to examine how extratextual factors affect the production of a translated text by enquiring, along the lines suggested by Nord (1991:39-79), about:

- the author or sender of the text (who?)
- the sender's intention (what for?)
- the addressee or the recipient the text is directed at (to whom?)
- the medium or channel the text is communicated by (by which medium?)
- the place of text production and text reception (where?)
- the time of text production and text reception (when?)
- the motive for communication (why?)
- the function the text can achieve (with what function?)

ii) to investigate the influence of such extratextual factors on the intratextual features of the translated text by enquiring, also along the lines suggested by Nord (ibid.:79-130), about:

- the subject matter the text deals with (on what subject matter?)
- the information or content presented in the text (what?)
- the knowledge presuppositions made by the author (what not?)
- the composition or construction of the text (in what order?)
- the non-linguistic or paralinguistic elements accompanying the text (using which non-verbal elements?)
- the lexical characteristics found in the text (in which words?)
- the syntactic structures found in the text (in what kind of sentences?)

The communicative situation, says Nord (1997b:45), “determines the verbal and non-verbal features of the text.” In view of this, Nord’s functional model proposes that “the description of the situational factors defines the slot into which the text should fit. This applies to both the source and the target texts” (ibid.). Based on this assumption, this thesis raises the following research questions:

- i) to what extent and how do the extratextual factors influence the production of the translated text?
- ii) in what way is the influence of such factors manifested in the language employed in the translated text?

3 – Corpus

Once I established not to work on literary translation and decided to investigate the applicability of Nord's functionalist model in real-life situations, I began to search for a publication that presented Portuguese texts in parallel with their English counterparts. The idea of an in-flight magazine then came to my mind.

The corpus of this thesis is therefore an article extracted from Varig's in-flight magazine – *ÍCARO BRASIL* – number 170, dated October 1998. This issue celebrates the 15th anniversary of production and circulation of the magazine, and the article selected was “A Arte e a Batalha de Rosa Gauditano”, translated into English as “A Photographer's Art and Struggle” (Appendix 1). As a celebratory issue, it contains a general overview of what had been published along the fifteen years of existence of the magazine, as well as articles about people who have been working for the magazine throughout this period (such as Rosa Gauditano, for example). A summary of the contents of the magazine is presented in Appendix 2.

The corpus was selected for a number of reasons. First, in-flight magazines have become a genre⁴ since most (large) air companies want to provide their passengers with some entertainment other than newspapers in domestic flights, and films and music in their international flights (the Internet points to the existence of hundreds of in-flight magazines all over the world); second, this kind of magazine is therefore generally aimed at a large and heterogeneous audience, thus requiring a careful selection of the subject matters to be published; third, it is a magazine that presents the Portuguese texts in parallel with their English counterparts, thus making it easier for an outside translator to observe (not necessarily to judge!) how a colleague has tackled certain issues in the translated texts. In addition to being a Brazilian magazine which has an appeal to the

passengers/readers (the good quality of the paper, the wonderful pictures, etc.), I had a very warm and cooperative response from the editor of English of the magazine, Mr. Paulo de Almeida (RMC Comunicação Ltda., São Paulo), who is also its translator. Thus, access to the editor/translator contributed a great deal to a more general picture of the translating process in terms of access to the extratextual factors (such as the small space Mr. Almeida has allocated for his translations in the magazine) and the intratextual factors (such as the language/register employed) involved, in addition to the information provided through questionnaires, telephone conversations, e-mail exchanges, readers' profiles, etc. Finally, articles containing too many photos and literary texts (such as "Melhores Histórias", translated into English as "Choice Stories") have been eliminated for the excessive visual content of the pages and for the literary aspects of the texts, respectively. It should be stressed that only one single and small text was selected as sample for the analysis because the intention was to explore it at its full in the light of Nord's model, within the limitations of time and space, but without aiming at exhausting the subject.

4 – Methodology

The initial idea was to concentrate this study on *time*, *space* and *recipients* as extratextual factors in order to verify their influence on the *lexic/register* (intratextual feature) employed in the target text. Due to the interdependence of both extra- and intratextual factors, though, cross analyses of all of them turned out to be necessary and inevitable.

The methodology adopted in this thesis consists of two distinct procedures: a top-down analysis which makes use of the critic/reader's knowledge of situational

constraints in order to analyze and process the information s/he receives: words, phrases, sentences, etc. in the direction extratextual factors → text, and a bottom-up analysis which makes use mainly of the information already found in the text: words, phrases, sentences, etc. in the direction text → extratextual factors, and how they interact. The source text and the target text are analyzed comparatively considering the direction of the translation, which is Portuguese → English, as informed by the editor/translator.

The research is carried out within the framework of Nord's functionalist model (1991/1997), which approaches translation as intercultural communication. More specifically, the analytical procedure follows Nord's suggestions in the several checklists (Appendix 3) proposed to help to discover the various extra- and intratextual factors described in her model. As an illustration, the checklist referring to the recipient and his/her expectations (1991:56) is transcribed below:

1. What information about the recipient can be inferred from the text environment?
2. What can be learned about the recipient from the available information about the sender and his/her intention?
3. What clues to the ST addressee's expectations, background knowledge etc. can be inferred from other situational factors (medium, place, time, motive, and function)?
4. Is there any information about the reactions of the ST recipient(s) which may influence translation strategies?
5. What conclusions can be drawn from the data and clues obtained about the recipient regarding
 - a – other extratextual dimensions (intention, place, time, and function), and
 - b - the intratextual features?

It should also be pointed out that Nord (1991:6) uses the term *translation* to cover oral translation, i.e., interpreting, as well as written translation. Interpreting, however, is considered a special form of translation because the situation requires the presence of the source text recipient (ST-R) as well as the translator (TRL), and the target text

recipient (TT-R). Therefore, it is a form of face-to-face communication and, as such, it is not within the scope of this thesis. However, the suprasegmental features of intonation and prosody (in which tone?) are discussed whenever implications of suprasegmental features for meaning production both in the ST and the TT are relevant for the discussion.

Written translation, on the other hand, is a one-way communication because the source text sender (ST-S) and the TT-R are separated in time and space, and therefore no immediate feedback is possible, even though the medium by which the text is transmitted may be the same. Throughout this thesis the term *translation* shall therefore refer to written translation only.

For the sake of consistency, the following notation is used throughout:

- caps lock when a term of Nord's model appears for the first time;
- italic lettering for emphasis and to designate foreign words (such as *skopos*).

Finally, it is also important to mention that the American English variety is employed in this thesis, although some different British spelling forms will be found when reproductions of Nord's and other writers' own words are used.

5 - Organization of the thesis

Following this Introduction, Chapter 1 presents the review of literature with a brief historical overview of the functionalist approaches to translation and their main exponents, with special emphasis on Katharina Reiss and Hans Vermeer, who gave the foundation to Nord's model.

Chapter 2 extends the study of the theoretical background informing the research by presenting Nord's (1991/1997) contribution to the functionalist approach to translation studies.

Chapter 3 presents a sample analysis of the text "A Arte e a Batalha de Rosa Gauditano" ("A Photographer's Art and Struggle") in the light of Nord's model.

Finally, a concluding chapter closes this thesis by (i) attempting to an assessment of Nord's model; (ii) pointing out its limitations; and (iii) presenting suggestions for further research.

NOTES

1. For more information, please refer to the *Dictionary of Translation Studies* (1997:158, 164).
2. The term 'Product-oriented Translation Studies' is presented in the *Dictionary of Translation Studies* (1997:132) as one of three types of Descriptive Translation Studies, according to Holmes (1988), and refers to an approach which "generally starts from the description of existing translations, and typically progresses to a comparative analysis of various translations of the same text into one or more TLs." However, I am using the term 'product' here as defined by the *Collins Cobuild English Language Dictionary* (1989:1145): "something that is the result of a creative, scientific, or other process."
3. The term 'Process-oriented Translation Studies' is presented in the *Dictionary of Translation Studies* (ibid.:131) as one of three types of Descriptive Translation Studies, also according to Holmes (1988), and "is concerned with an examination of the mental processes involved in the act of translation." However, I am using the term 'process' here as defined by the *Collins Cobuild English Language Dictionary* (ibid.:1144): "a series of actions which are carried out in order to achieve a particular result."
4. The term here is used along the lines suggested by Swales (1990:58): "a genre comprises a class of communicative events, the members of which share some set of communicative purposes. [...] In addition to purpose, exemplars of a genre exhibit various patterns of similarity in terms of structure, style, content and intended audience."

CHAPTER 1

Review of Literature

**If I render word for word, the result will sound uncouth,
and if compelled by necessity I alter anything in the order or wording,
I shall seem to have departed from the function of a translator.
Cicero (106-43 B.C.) *De optimo genere oratorum* v.14, *apud* Nord, 1997**

1 - Functionalist approaches to translation - A historical overview

“Since the days of Martin Luther, Germany has played a pioneering role in both the theory and practice of translation” (Snell-Hornby, 1990:79), having thus become one of the first countries in the world to institutionalize the training of translators. This institutionalization has led to the development of a variety of schools and approaches (Lörscher, in *Ilha do Desterro*, 1997, Introduction). Among these, two different streams in translation theory, which have developed in the country after the Second World War, deserve special attention: the linguistically-oriented approach, represented by the theorists of the Leipzig School, along with Wolfram Wilss and Werner Koller, and the culturally oriented approach, represented by scholars such as Hans Vermeer.

Snell-Hornby (ibid.) states that for 2,000 years translation theory was primarily concerned with outstanding works of art, and therefore the focus was on literary translation, with the dichotomy of *word* and *sense*, of *faithful* versus *free* translation placed at the center of the debate. With the advent of machine translation in the beginning of the 1950s though, scientific rigor within the field of translation was called for. As a result, translation theory had to draw on contrastive representations of languages. Simultaneously, structuralist linguists, based on the idea of language as a code and the conception of language universals, “nourished the illusion that language - and translation as a linguistic operation - could be an object of strictly scientific investigation, on a par with any object in the natural sciences” (Nord, 1997a:6). This gave rise to the *science of translating* (Nida 1964) and to the linguistically-oriented approach that developed in Germany, the so-called *Übersetzungswissenschaft*.

Defined as a sub-discipline of applied linguistics, this branch of translation studies adopted its aims and methods and, as linguistics aims at making the study of language

strictly scientific, *Übersetzungswissenschaft* aimed at making the study of translation just as scientific as well. In addition, just like linguistics, it also adopted views and methods of the exact sciences, in particular mathematics and formal logic. Language was then regarded simply as a code relating to a system of universals, and the differing elements of two languages were linked by a common interlingual *tertium comparationis*¹ through which they could be described as *equivalent*.

Basically, translation was then viewed as a code-switching operation, as defined by Koller (1972:69-70, *apud* Snell-Hornby, 1990:80):

Linguistically, translation can be described as transcoding or substitution, whereby Elements a_1, a_2, a_3 of the inventory of linguistic signs L_1 are replaced by Elements b_1, b_2, b_3 of the inventory of linguistic signs L_2 .

As expected, the concept of equivalence as one-to-one correspondence was then basic to any linguistically-oriented translation theory. Gradually, however, such a concept proved to be more suitable at the level of the individual word, i.e., this notion of equivalence was best applied in the area of contrastive linguistics as against the act of translating. More exactly, it had its best results in the field of contrastive lexicology, and a great deal of work was carried out on the topic in Leipzig. The general belief at this stage was that the language system provided *potential equivalents* from which the translator could select the *optimal* equivalent for a particular word, and this should be enough for the language system to be equated with the concrete realization in a text. Nevertheless, gradually it was realized that translation is much more than sheer transfer of a loose sequence of individual words from one language to another, and the concept of the *translation unit* was then developed. Initially, this was identified as the phrase or idiom between the levels of word and sentence, but with the more pragmatic

reorientation at the beginning of the 1970s, this concept was broadened and the focus shifted from the word or phrase to the text as a unit of translation. In short, “the only possible basis for comparison in translation was the complete text itself” (Snell-Hornby, 1990:81). Such an orientation provided the grounds for a scientific approach to translation.

At the same time, translation scholars working in translation training started to give functionalist approaches priority over equivalence-based approaches, as they found that professional translating includes many cases where equivalence is not suitable. In this sense, those scholars started to become dissatisfied with the relationship between translation theory, grounded in the concept of equivalence, and practice. A new theory was called for.

1.1. Katharina Reiss

With the shift of focus from the isolated lexical item in a language system to the text as a unit of translation, Katharina Reiss (1971) came into the scene as the first scholar to develop a *functional model* of translation in Germany.

Reiss studied Romance Languages and Literature and translated several (mostly literary) works from Spanish into German, therefore she combined cultural and linguistic knowledge with practical experience (Nord, 1996:81). As such, she wanted “to clarify the rationale for translational decisions and to offer students and practicing translators general guidelines” (ibid.) by writing a book – *Möglichkeiten und Grenzen der Übersetzungskritik* - which, in spite of having never been published in English², gave a large contribution not only to translation criticism but also to translation theory as a whole.

Based on her own experience as a translator of literary texts, and observing that such translators pursue certain strategies which are different from those used by translators of pragmatic texts (such as recipes, instructions for use, weather reports, etc.), Reiss devised a text typology whose aim was to provide the translator with guidelines as to which translation strategy to choose for a particular type of text. The idea was that the translator should find out whether the source text belonged to text type A, B, or C and then decide whether to choose strategy 1, 2 or 3 in order to produce an 'equivalent' target text (interesting to note then, that, as pointed out by Nord (1996:84-85), in the early 1970s equivalence was still the main guiding principle in translation). Thus, Reiss based her text typology on the *organon model* of language functions proposed by the German psychologist Karl Bühler³, which ascribes three basic functions to the linguistic sign: a sign is: (i) a *symbol* for extralinguistic reality (representational function), (ii) a *symptom* of the sender's attitude towards the described reality (expressive function), and (iii) a *signal* to stimulate a reaction on the part of the recipient (appellative function) (Nord, 1996:82).

For Reiss, then, texts had predominant functions which she labelled *content-focused texts* (such as news items, business correspondence, instructions for use, official documents, technical texts, scholarly articles etc.), *form-focused texts* (mainly literary genres such as novels, short stories and poetry), and *appeal-focused texts* (such as advertisements, political propaganda and satirical prose or poetry), a terminology which later was replaced by *informative texts*, *expressive texts* and *operative texts*, respectively, implying a shift of focus from language function to text function (ibid.:83).

What distinguishes the main text types from one another is the predominant function of language, which has to be maintained in translation. In the first – the *informative text* – the main function of language is to inform the reader about objects

and phenomena in the real world, and the choice of linguistic and stylistic forms is subordinate to this function. The translator should then give a correct and complete representation of the text content and, in terms of stylistic choices, follow the dominant norms of the target language and culture. In the second – the *expressive text* – the informative aspect is complemented, or even overruled, by an aesthetic component. The stylistic options made by the author contribute to the *meaning* of the text, producing an aesthetic effect on the reader which the translator has to preserve when producing the target text. As stressed by Nord (1996:83), “the translator of an expressive text therefore attempts to produce an “analogy” of stylistic effect, allowing the target reader to experience the same impression of the relationship between form and content as the reader of the original.” As to the third and last type – the *operative text* – both content and form are subordinated to the extralinguistic effect which the text is designed to achieve. As its purpose is to provoke a reaction in the reader, the translator may change the content and stylistic features of the original in order to comply with such a purpose, i.e., to provoke the same reaction in the target text reader (for example, to persuade him/her to buy a particular product or to vote for a particular candidate).

Basically, by establishing the text type to which the source text belongs in order to determine the hierarchy of elements which have to be kept invariant, Reiss’s model provided an overall framework for decision-making on all linguistic levels: semantic, lexical, grammatical and stylistic. This first criterion also applies to the translation critic: s/he “evaluates the translation of an informative text in terms of invariance of information content, the translation of an expressive text in terms of invariance of aesthetic effect, and the translation of an operative text in terms of its success in achieving the intended purpose” (ibid.:84). The second criterion for translation criticism comprises an analysis of the linguistic categories, for which Reiss suggests the

following: *equivalence* of semantic instructions, *adequacy* of lexical instructions, *correctness* of grammatical instructions, and *analogy* of stylistic instructions. The ranking of these parameters is determined by the text type as, for example, in a technical text where priority must be given to the lexical (i.e., terminological) level.

Aside from these linguistic criteria, Reiss also realized that there are extralinguistic factors which determine the author's choice among the several means offered by his/her native language, which she referred to as *extralinguistic determinants*, and categorized them as parameters of a *pragmatic category* (thus a pragmatic view when 'pragmatics' was just beginning to flourish in the early 1970s) of translation criticism. Such determinants were to be expanded later on by Nord (1991).

The combination of both linguistic and extralinguistic criteria should allow the translator/critic to access the *meaning* of the source text which, according to the equivalence-based concept of translation, should be the same as that of the target text. But this is regarded by Nord (1996:85) as a *theoretical* position in the sense that, as Reiss was also a practitioner, from a practical viewpoint, however, she admitted that "equivalence is not always the guiding principle" and that "there are two contexts in which the translator may be inclined to disregard the criteria set up for equivalence" (ibid.). These are: (i) when the target text is intended to achieve a purpose or function other than that of the original, and (ii) when the target text addresses an audience which is different from the intended readership of the original. Examples for the first include adapting a prose text for the stage or translating Shakespeare's plays for foreign-language classes, whereas for the second, translating *Gulliver's Travels* for children (ibid.:86). In both types of context, in which the concept of *translation proper* is excluded and in which they are referred to as *transfers* (Reiss 1968), there is a concern for the *functional* aspect of translation. In other words, for translation assessment,

instead of relying on source-text characteristics derived from source-text analysis, the critic has to judge whether the target text is functionally adequate, i.e., whether it is congruent with the conditions of the target context of translation.

Last but not least, Reiss also drew on hermeneutics which, according to *The American Heritage Dictionary of the English Language* (1992:846), is “the science and methodology of interpretation, especially of scriptural text.” Hermeneutics, also defined as “the art of interpreting scripture, especially the Bible, and explaining the understanding” (Stolze, 1997:55)⁴, was integrated into translation studies to account for the subjective factors which also restrict the task of the translation critic, since the translator is an individual whose personal interpretation (of a text) has to be respected. Therefore, factors such as the individual conditions of understanding and interpretation on the part of the translator and the translation critic, “whose socio-cultural background, experience and emotional disposition determine the way they “understand” and/or translate a particular source text” (Nord, 1996:86), were not ignored by Reiss.

Summing up, Reiss’s approach, which accounts for some of the most important aspects of the translation process, consists of: (i) a text typology, (ii) a pragmatic approach to text analysis, (iii) a functional perspective on translation, and (iv) a hermeneutic view of the translator.

However important, Reiss’s contribution to translation studies, as pointed out by Kussmaul (1997:28),

has been criticised (e.g. Wilss 1977; Koller 1979:199ff. and Kussmaul 1974:88f) on the grounds that she does not seem to take account of the fact that there are mixed types of texts. In one and the same text all three of Reiss’s functions may be at work.

In addition, as mentioned previously, her text types are based on the notion of dominance or hierarchy. There seems to be a problem with this notion: content-focused

texts (informative texts) may have formal features (for example, there is politeness in business correspondence); similarly, there is no form-focused text (expressive texts) without any content, whereas appeal-focused texts (operative texts) (such as advertisements) may have formal devices in order to market a product, for instance. For Reiss, then, it is a matter of dominance: “there is dominance of content over form or form over content and appeal over both form and content” (ibid.:28). Although she admits that there are changes of function through translation, such as the translation of *Gulliver’s Travels* for children, mentioned above, she sees such instances as exceptions. She took equivalence as the basis for the development of her model of translation criticism centered around the functional relationship between source and target text. Her focus was, therefore, fundamentally based on the source text. As put by Nord (1996:84), “in Reiss’s model then, the first step in translation has to consist of establishing the text type to which the source text belongs (...)” This focus needed to be changed. Again, a new theory was called for whose orientation was to be towards translation as (i) a cultural transfer (not a linguistic one), (ii) an act of communication (not a process of transcoding), and (iii) a process oriented towards the function (here understood, according to Nord (1997a:138), as “the use a receiver makes of a text or the meaning that the text has for the receiver”) of the target text (not prescriptions of the source text). Additionally, it should also view the text as an integral part of the world and not an isolated specimen of language (Snell-Hornby, 1990:82).

1.2. Hans Vermeer

It was Hans Vermeer (1978) who tried to bridge the gap between theory and practice by breaking with linguistic translation theory. Vermeer observed that, contrary

to literary texts, in the translation of pragmatic texts contextual factors surrounding the translation have to be taken into account. These factors, among others, comprise “the culture of the intended readers of the target text and of the client who has commissioned it and, in particular, the function which the text is to perform in that culture for those readers” (Baker, 1998b:235). Vermeer himself (1987:29, *apud* Nord, 1997a:10) stated in his book *Framework for a General Translation Theory* that

Linguistics *alone* (my emphasis) won't help us. First, because translating is not merely and not even primarily a linguistic process. Secondly, because linguistics has not yet formulated the right questions to tackle our problems. So let's look somewhere else.

On these grounds, he drew on action theory, communication theory, text linguistics and text theory, as well as on movements in literary studies towards reception theories, and brought about the general shift from the predominantly linguistically-oriented to the culturally-oriented approach to translation. He finally developed the *Skopostheorie*, or simply *skopos* theory in English.

Skopos is a Greek word for *purpose*. *Skopostheorie* is, therefore, the theory that applies the notion of *skopos* to translation. In general lines, the idea is that to translate means to do something, to act. Translation is, therefore, a specific form of human action. According to action theory (cf. von Wright 1968, Rehbein 1977, Harras 1978, *apud* Nord 1997a:11), Vermeer considers human action as intentional (i.e., purposeful) behavior that takes place in a specific situation. “We are ‘people of the world’, which means (amongst other things) that we “act” inevitably in a given situation taking this situation, or parts of it as far as they are relevant to us, into account whilst acting,” he declares (1992:41). Situations, in turn, are embedded in cultures. Based on Göhring's definition, for Vermeer (*ibid.*:38) “culture may be understood as the whole of norms and conventions governing social behavior and its results” (‘whole’ here is to be understood

in a holistic way, meaning more than the mere sum of norms and conventions (cf. Nagel 1965, 225-235, *apud* Vermeer 1992:38)). As from a sociolinguistic viewpoint language may be regarded as a system of conventions, such a definition includes language as one of its elements. For Vermeer (*ibid.*:40) then

Translation involves linguistic as well as cultural phenomena and processes and therefore is a cultural as well as a linguistic procedure, and as language, now understood as a specific language, is part of a specific culture, translation is to be understood as a 'cultural' phenomenon dealing with specific cultures; translation is a culture transcending process.

In short, like all human actions, translation has a purpose (*skopos*). *Skopos* is, then, a technical term for the purpose of a translation. This is why Vermeer calls his theory *Skopostheorie*, a theory of purposeful action. For Vermeer, then, "translation may be defined as a transcultural acting, acting being understood (as it "is") as teleological (scope-oriented, prospective) behavior" (*ibid.*:45) (please refer to note 5 for the origin of the word 'teleological').

Contrary to the linguistically-oriented approach to translation (especially equivalence-based theories) in which prescriptions of the source text are taken into consideration, *Skopostheorie* adopts a prospective attitude to translation. This means that the translator must define the *skopos* of a translation before starting it. In other words, it is the intended purpose of the target text that determines the translation methods and strategies that s/he will adopt. From this postulate, Vermeer derived the *skopos rule*: Human action (and translation as its subcategory) is determined by its purpose (*skopos*), and therefore it is a function of its purpose. The rule is formalized using the formula: $IA(Trl) = f(Sk)$, whereby 'IA' stands for Intended Action, 'Trl' for Translation, 'f' for function and 'Sk' for *skopos*.

The *skopos* rule is spelled out into two other rules: the *coherence rule* (intratextual coherence) and the *fidelity rule* (intertextual coherence). The coherence rule (cf. Vermeer 1978:100, *apud* Baker, 1998:236) states that

the starting point for a translation is a text as part of a *world continuum* [i.e., world reality], written in the source language. This text has to be translated into a target language in such a way that it becomes part of a world continuum which can be interpreted by the recipients as coherent with their situation.

As for the fidelity rule, it concerns intertextual coherence between the target text and the source text in the sense that some relationship between the two of them must be maintained once the *skopos* and the rule of (intertextual) coherence have been satisfied. Intertextual coherence is considered subordinate to intratextual coherence, and both are subordinate to the *skopos* rule.

In addition to its *skopos*, any action has an outcome, and the outcome of a translational action (the range of what translators actually do) is the translation or *translatum* (what they do when rendering texts), or simply a particular variety of target text (Nord, 1997a:17; Vermeer, 1979:174, *apud* Baker, 1998:235).

Within the general context of action theory, some considerations can be made concerning the interactive nature of communication. People need translations because they need to communicate. Communication can be carried out through *verbal* and *non-verbal* signs, and is always directed towards an interaction or communication partner. Communication is thus *interpersonal interaction*. "An interaction is [therefore] referred to as 'communicative' when it is carried out through [verbal] signs produced intentionally by one agent, (...) the 'sender', and directed towards another agent, (...) the 'addressee' or the 'receiver'" (Nord, 1997a:16). In addition, it takes place in situations that are limited in time and space. For Vermeer, however, the addressee, "who is the intended receiver or audience of the target text with their culture-specific world

knowledge, their expectations and their communicative needs" (ibid.:12), is one of the most important factors that determines the purpose of a translation.

Summing up, to translate means "to produce a text in a target setting for a target purpose and target addressees in target circumstances" (Vermeer 1987a:29, *apud* Nord, 1997a:12). Such a text is the translation, thus "a type of transfer where communicative verbal and non-verbal signs are transferred from one language into another" (Vermeer [1978]1983b:49, *apud* Nord, 1997a:11).

Producing a text in a target setting for a target purpose and target addressees in target circumstances is a task performed by the *translator*, since when senders and receivers belong to different cultures the situations can be so different that they need an intermediary to enable them to communicate. This intermediary is *thus* the translator. Translators, therefore, "enable communication to take place between members of different culture communities" (Nord, 1997a:17).

The prospective function or *skopos* of the target text is, in fact, set out by the client's needs, which are surveyed by means of a set of information that constitute the TRANSLATION BRIEF⁶. This brief determines the translation process. More explicitly, the idea is that the client (sometimes overlapped with the role of the initiator or with the role of the SENDER), i.e., the person who calls upon a translator because s/he needs a particular text (source text), written in a particular source language, to be translated into a target language for a particular purpose and for a particular RECIPIENT in the target culture, should ideally give the translator as many details as possible about such a purpose, explaining who the addressees (sometimes called 'receivers') are, the TIME, PLACE, OCCASION and MEDIUM of the intended communication, and also the FUNCTION the text (target text) is intended to have. Of course the translation brief does not tell the translator how to do his/her job, what

strategy to use, what translation type to choose, as these decisions depend entirely on the translator's responsibility and competence. Instead, it helps him/her in his/her translation decisions. This is why Nord (ibid.:30) says that "a good brief spells a better translation."

From the discussion carried out so far, the status of the source text is much lower in *Skopostheorie* than in equivalence-based theories. In fact, Vermeer places too much emphasis on the target text and, notwithstanding the fact that "he never maintained that the purpose of a text should always be changed in translation" (Kussmaul, 1997:30), he was accused of advocating arbitrariness and a disregard of the value of the source text. According to Kussmaul (ibid.:29), his approach was fundamentally based on information offered,

which means that the source text should no longer be seen as the "holly original", and the purpose (Skopos) of the translation can no longer be deduced from the source text but depends on the expectations and needs of the target readers.

As pointed out by Nord (1997a:12, cf. Vermeer 1982), it is interesting to note, then, that Reiss and Vermeer are in two extremes:

While Reiss (1988:70) declares that the source text is the measure of all things in translation, Vermeer regards it as an 'offer of information' that is partly or wholly turned into an 'offer of information' for the target audience.

Both were therefore criticized by Robinson (1997:216) for the "radical social relativism" of their models. Yet, Vermeer's general *Skopostheorie* of 1978 was combined with the specific translation theory developed by Reiss (1971), and together they arrived at a translation theory that is "sufficiently general (*allgemeine Translationstheorie*), and sufficiently complex, to cover a multitude of individual cases" (Baker, 1998b:236).

1.3. The general translation theory of Reiss and Vermeer

According to Nord (1997a:12), the combination of Vermeer's general *skopos* theory with Reiss's specific translation theory was possible because *Skopostheorie* was developed as the foundation of a general theory of translation able to embrace theories dealing with specific languages and cultures. In Reiss and Vermeer (1984) then, Reiss's concept of a relationship between text type and translation method is integrated as a specific theory within the framework of Vermeer's general theory.

Reiss and Vermeer's 1984 book – *Grundlegung einer allgemeinen Translationstheorie*⁷ – is divided into two parts: the first one was written by Vermeer and comprises the basic principles of *Skopostheorie* as a general action-oriented theory of translation and interpreting, whereas the second, written by Reiss, focuses on a *specific* theory integrating her text typology into the framework of functionalism. By 'specific' it should be understood "the special case where the translation purpose demands invariance of function with regard to the source text" (Nord, 1997a:150). In short, Reiss tried to adjust her text-bound approach, originally based on equivalence theory, to Vermeer's action-oriented approach.

In this new theory, equivalence was integrated as subordinate to the function and the communicative effect of the target text. In terms of *Skopostheorie* then, "equivalence may be *one* possible aim when translating" (Nord, 1997a:138, my emphasis). As stated by Nord (ibid.:35), "Reiss does not completely abandon the concept; instead, she relates it to the superordinate concept of adequacy" referring to "the qualities of a target text with regard to the translation brief".

Similarly, *function* is linked to aspects of genre and text type, thus two forms of categorization which are located on different levels of abstraction. Text types are

classified according to the dominant communicative function proposed by Bühler's organon model, namely the informative, the expressive and the operative text types, which derive from the descriptive, the expressive and the appellative functions of language, respectively. Such a typology is helpful mainly where functional constancy is required between source and target texts. As for text genres or varieties, these are classified according to linguistic characteristics or conventions (like those of reference books, lectures, etc.). However, as pointed out by Baker (1998b:237, *apud* Vermeer 1989:187),

both Vermeer (1989a) and Reiss (1988) have expressed reservations about the role of genre: the source text does not determine the genre of the target text, nor does the genre determine *ipso facto* the form of the target text, or, indeed, the *skopos*; rather, it is the *skopos* of the translation that determines the appropriate genre for the *translatum*, and the genre, being a consequence of the *Skopos*, is secondary to it.

Apart from the fact that Reiss and Vermeer's cultural approach has been judged less applicable to literary translation because of the special status assigned to a literary work of art, in which style plays a very important role, other objections to *Skopostheorie* were also made. One of them, and perhaps the main one, concerns the definition of translation and the relationship between source text and target text. In attempting to establish a truly general and comprehensive translation theory, Reiss and Vermeer force totally different cases of text relations into the single frame of information offered (Schreitmüller 1994:105, *apud* Baker 1998b:237). However, this argument is far from settled. Other translation scholars hold opposing views on the relationship between source and translated texts. Baker (*ibid.*), for example, states that "there should be a limit to what may legitimately be called a translation as opposed to, for example, Adaptation." Koller (1990, *apud* Baker 1998b:237) takes this line of argumentation to

extremes by saying that “in translation proper *the source text is the yardstick by which all translations must be measured*, independently of the purpose for which they were produced” (my emphasis). Whatever the objections, however, a fact remains: with the shift of focus away from source text reproduction, translators have come to be regarded as *target-text authors* (my emphasis), and therefore they “have been released from the limitations and restrictions imposed by a narrowly defined concept of loyalty⁸ to the source text alone” (Baker, 1998b:238).

Based on Reiss and Vermeer’s approach, a new generation of functionalists came into the scene in the mid 1980s. Among them, Justa Holz-Mänttari, Hans G. Hönig and Paul Kussmaul, and Christiane Nord. The first one has an approach which, as regarded by Nord (1997a:13), belongs to the area of cognitive and psycholinguistic translation studies; Hönig and Kussmaul’s approach is primarily concerned with translation training, whereas Nord’s approach proposes a translation-oriented model of text analysis which details Reiss and Vermeer’s view, in addition to giving another focus to the issues of fidelity and loyalty. The analysis of such a model and its application to *real life* situations are the object of this thesis. Nord’s functionalist model of text analysis in translation is presented in Chapter 2.

Notes

1. *Tertium comparationis* – according to Shuttelworth & Cowie’s *Dictionary of Translation Studies* (1997:167), a Latin term used by some writers “to denote a theoretical language which mediates between SL and TL.” The terms *Interlingua*, or *Das Gemeinte* (*Intended Meaning*) (German), or *Mediating Language*, or *Lingua Universalis* (Latin) are also used.
2. As stated by Nord (1996:87), only a short article on text types and translation (Reiss 1981) and a translated version of an earlier article on a similar topic (Reiss 1977, 1989) had been published in English up to the date of the writing of her comments.
3. Karl Bühler (1934) recognized three general kinds of function fulfilled by language: *Darstellungsfunktion*, *Kundgabefunktion*, and *Appelfunktion* which, in the present context,

may be translated into English as the cognitive, the expressive and the conative (or instrumental) functions, respectively. Though it did not originate in Prague, this functional analysis of language was very influential there.

4. In her book *Hermeneutisches Übersetzen* (1992, cf. *Ilha do Desterro*, 33:66), Stolze's basic idea is that hermeneutic interpretation is only the first part of translation.
5. teleological – Greek *teleios*, *teleos*, from *telos*, end, result, + LOGY.
6. The term *commission* has been used by Vermeer, whereas other functionalists such as Pöchhacker (1995:34) and Kussmaul (1995:7 et passim) prefer the term *assignment*. Nord introduced the term *translating instructions* because of its didactic connotation, but later on adopted Janet Fraser's term *brief* (1995:73) (Nord, 1997a:30). The concept of 'brief' is detailed in Chapter 2.
7. Abridged translation into Finnish by P. Roinila (Helsinki:Gaudeamus 1985), and a translation into Spanish by Celia Martín de León and Sandra García Reina, *Fundamentos para una teoría funcional de la traducción*, Madrid:Akal, 1996. [Groundwork for a General Theory of Translation].
8. Baker uses the term 'loyalty' here not in the theoretical sense attributed to it within Nord's model, but just to refer to the strict relationship holding between source and translated texts, that is typically referred to as 'fidelity'. The concept of 'loyalty' is presented in Chapter 2, where Nord's contribution to the functionalist approach to translation is presented.

CHAPTER 2

Nord's contribution to functionalist theories

**The principle of loyalty, which I have introduced into the functional approach (Nord 1991 and 1992), sets limits to the variety of possible translation skopoi, obliging the translator to consider the author's communicative intention(s) and the readers' expectations towards a text marked as a 'translation'.
Nord, 1994**

2.1. – General Overview

In the introduction to her book *Text Analysis in Translation* (1991), Christiane Nord states that there is a consensus among translation scholars that, before starting to work on a translation, the translator should analyze the ST thoroughly in order to guarantee that it has been fully and correctly understood. This should enable him/her to have a clear understanding and a sound knowledge of its linguistic and textual structures, as well as their relationship with the system and norms of the SL. In addition, such an analysis should also enable him/her to identify particular problems that s/he might encounter when translating the text. This seems to be a quite obvious statement for a professional (and experienced) translator. The question lies, however, on how to carry out such an analysis and how such particular translation problems might best be dealt with. Since in translation “different purposes require different approaches” (ibid.:1), other models of text analysis which have been developed in other fields of study are not fit for the field of translation.

Therefore, the lack of a model of ST analysis “integrated into a global concept of translation that will serve as a permanent frame of reference for the translator” (ibid.) has led Nord to devise a model of text analysis in translation which:

- could be applicable to all text types and text specimens
- could be used in any translation task that might arise
- could enable the translator to understand the function of the elements or features observed in the content and structure of the ST so that s/he could then choose the translation strategies suitable for the intended purpose of a particular translation
- could be applicable to any language and culture pair, provided the translator had sufficient proficiency in such a language and culture pair
- could be valid for both directions, i.e., into and out of the translator’s native language
- did not depend on the translator’s level of competence, i.e., whether s/he was a professional or a trainee
- could be of use for teachers, trainees and professionals

- was general enough to be applicable to any text
- was specific enough to account for as many universal translation problems as possible.

In order to reunite all these requirements into one single model, Nord adopts a functionalist point of view. Thus, her focus is on the function or functions of texts¹ and translations “as a means to finding criteria for decision-making [and choice]” (Kussmaul, in *Ilha do Desterro*, 1997:26).

Also, the model emphasizes translation as an activity, which means that a theory of translation can be embedded in a theory of human action or activity. On this basis, the following chain becomes apparent: human actions or activities are carried out by agents, i.e., individuals who, in communication, can play the role² either of senders – when they have communicative purposes that they try to put into practice by means of texts – or of receivers, those people such communicative purposes are aimed at. Communication takes place through a medium and in situations that, besides being limited in time and place, also determine what and how people communicate. Situations are embedded in a cultural habitat which, in turn, conditions the situation. “Language is thus to be regarded as part of culture. And communication is conditioned by the constraints of the situation-in-culture” (Nord, 1997a:1).

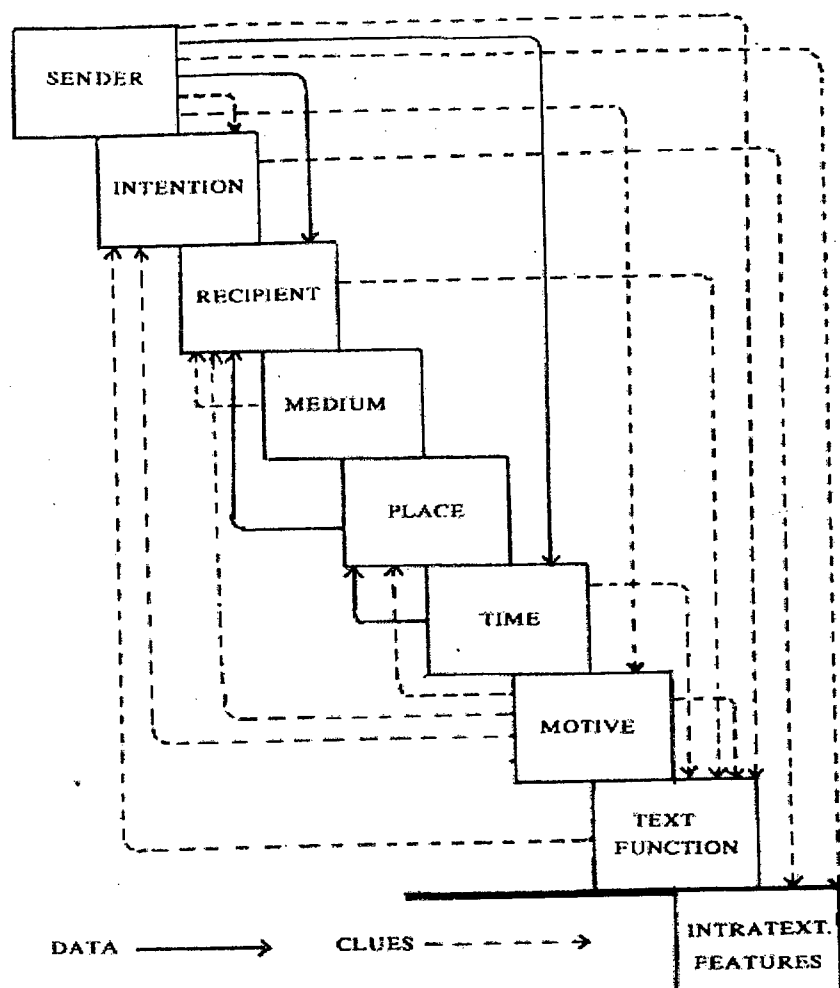
On these premises (and taking into account the fact that if the translator wants to find out whether the text is suitable for the new situation in the TC, s/he has to take into consideration the factors and constituents of the original situation), Nord’s model (1991) suggests a systematic framework for the analysis of the factors that *surround* the text to be translated. Such factors, called EXTRATEXTUAL FACTORS, are analyzed by enquiring about the author or sender of the text (who?), the sender’s INTENTION (what for?), the addressee or recipient the text is directed at (to whom?), the medium or channel the text is communicated by (by which medium?), the place (where?) and time

(when?) of text production and text reception, and the MOTIVE (why?) for communication. The sum total of information obtained about these seven extratextual factors may provide an answer to the last question, which concerns the function the text can achieve (with what function?).

In her proposal for the visualization of the extratextual factors having a bearing on translation, Nord distinguishes between information defined as *data* and information viewed as *clues*. The former refers to those steps of the analytical procedure which yield reliable information (depicted by a continuous line in Figure 2.1. presented in the next page), while the latter concerns those steps of such a procedure which merely lead to clues (depicted by a dotted line in the same figure).

It is important to observe that data and clues about a single factor can be derived from the data and clues obtained about the other factors. This is why Nord (1991) says that these extratextual factors are interdependent, as shown in Figure 2.1.

FIGURE 2. 1 - THE INTERDEPENDENCE OF EXTRATEXTUAL FACTORS
 ("around" the act of translating)



Source: Nord, Christiane (1991:76). *Text Analysis in Translation*.

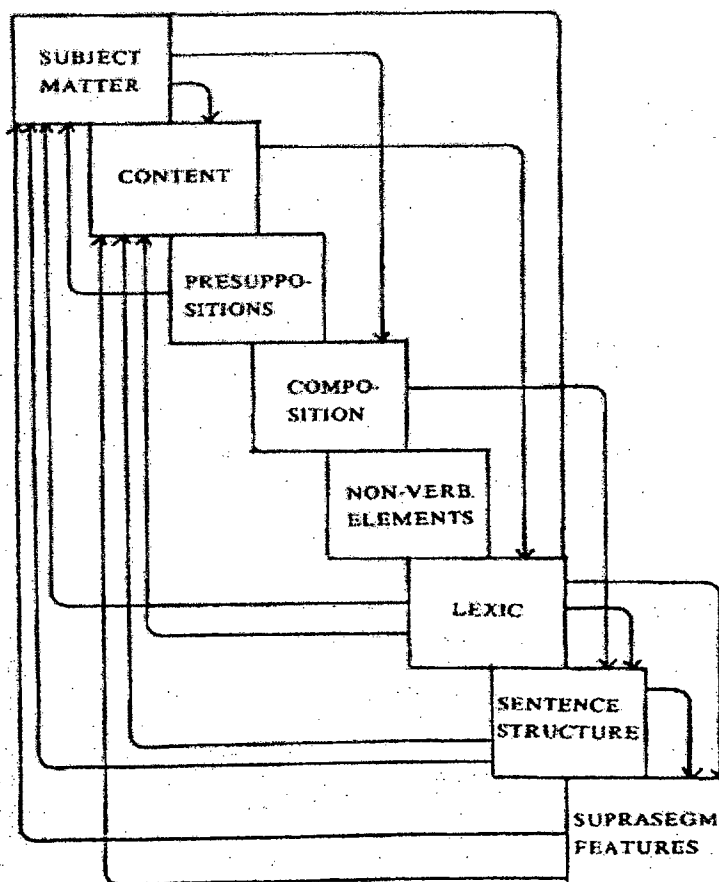
Rodopi: Amsterdam – Atlanta, GA.

The analysis of these extratextual factors (also called situational factors) can provide the foundation for the analysis of the INTRATEXTUAL FEATURES of the ST. These are analyzed by enquiring about the SUBJECT MATTER the text deals with (on what subject matter?), the information or CONTENT presented in the text (what?), the knowledge PRESUPPOSITIONS made by the author (what not?), the COMPOSITION or construction of the text (in what order?), the non-linguistic or PARALINGUISTIC ELEMENTS accompanying the text (using which non-verbal

elements?), the LEXICAL CHARACTERISTICS (in which words?) and SYNTACTIC STRUCTURES (in what kind of sentences?) found in the text, and the SUPRASEGMENTAL FEATURES of intonation and prosody (in which tone?).

Like the extratextual factors, the intratextual factors are closely related to one another, since the information elicited about each factor generally yields information about the characteristic features of other factors as well. Such an interdependence is represented in Figure 2.2. below:

FIGURE 2.2 - THE INTERDEPENDENCE OF INTRATEXTUAL FACTORS
 ("in" the act of translating)



Source: Nord, Christiane (1991:129). *Text Analysis in Translation*.
 Rodopi: Amsterdam – Atlanta, GA.

The interplay between extratextual and intratextual factors can thus be expressed in the following set of WH-questions, proposed by Nord (1991:36):

Who transmits

to whom

what for

by which medium

where

when

why

a text

with what function?

On what subject matter

does s/he say

what

in what order

using which non-verbal elements

in which words

in what kind of sentences

in which tone

to what effect?

The relevance of the various factors (be they extra- or intratextual) is determined by the translating instructions or *translation brief* (cf. 1.2.), which Nord (1997a:137) defines as follows:

Definition of the communicative purpose for which the translation is needed. The ideal brief provides explicit and implicit information about the intended target-text function(s), the target-text addressee(s), the medium over which it will be transmitted, the prospective place and time and, if necessary, motive of production or reception of the text.

It is interesting to note that the explicitation of this brief may not be so important for professional and/or experienced translators, who perhaps have a stable employment, or otherwise know their addressees, their medium, the purpose of the translation, etc. Such is the case of Mr. Paulo de Almeida, Editor of English and translator of *Ícaro Brasil* magazine, who works for RMC Comunicação Ltda., publishers of such a

magazine. For practitioners like him translation strategies and procedures “are incorporated into a subliminal activity of which they are only occasionally aware” (Robinson, 1997:102). Translators who do not enjoy this benefit or lack experience, however, do need an instrument to enable them to do a translation which will most likely meet their clients’ needs. This is why Nord (1991:45) says that “each translation task should be accompanied by a brief that defines the conditions under which the target text should carry out its particular function.”

In other words, Nord’s claim (ibid.) is that the communicative situation (including the communicators and their communicative intentions) determines the verbal and nonverbal features of the text, and that, presumably, the description of the situational factors defines the slot into which the text should fit. This applies to both the ST and the TT because, by definition, the situation in which the ST fulfils its function is different from that of the TT (otherwise there would be no need for a translation!).

Thus, in order to find out in what aspects the ST and the TT will diverge, the translator has to compare the ST with the TT *profile*, as set up by the translation brief. For Nord (1991:144/1997b:45), such a brief should contain (explicit or implicit) information about the communicative situation of both the ST and the TT, which can be formalized by using the same set of WH-questions as for the ST analysis. It should be noted, however, that now the questions are put in relation to *future* (my emphasis) procedures, as can be seen in the *be-to* formulation below:

Who
 is to transmit
 to whom
 what for
 by which medium
 where
 when
 why

a text
with what function?

On what subject matter
is s/he to say
what
in what order
using which non-verbal elements
in which words
in what kind of sentences
in which tone
to what effect?

Therefore, designed to identify the function-relevant elements in both the existing ST and the prospective TT as defined by the translation brief, Nord's model compares the *skopos* of the TT with the source-text functions *before* the start of the translating act, thus enabling the translator to locate the problems that may arise in the translating process.

In other words, this chain of questions allows the translator to find out which elements of the ST can be preserved (where SC norms are identical with TC norms) and which have to be adapted to TC conventions. More explicitly, if, for example, the INITIATOR (i.e., the person who starts the process of intercultural communication, to be seen in 2.4. below) asks for a TT whose lexic and sentence structure conform to the target-cultural text-type conventions, then the lexic and sentence structure of the ST need not be analyzed in detail (Nord, 1991:142). In short, this makes the translator's work a lot easier since it limits his/her choices when translating, thus helping him/her in his/her decisions.

As mentioned in section 2.1., the sum total of information obtained about those situational factors allows some conjectures as to the communicative function(s) the text is intended to achieve for the prospective receiver(s). This intended communicative function of the TT, says Nord (1997b:46), is "the crucial criterion for the translator's

decisions.” Additionally, this function “is not arrived at automatically from an analysis of the source text, but is pragmatically defined by the purpose of the intercultural communication” (ibid., 1991:9). In order to make function analysis easier for the translator, Nord (1997b:46) uses a simplified model of text functions combined with a functional translation typology, which is briefly presented below.

2.2. – Text functions and translation functions

Nord’s schema (ibid.) is based on a combination of the models of language functions of Bühler (1934) and Jakobson (1960), and consists of four basic functions with an open list of sub-functions each. This schema is transcribed below:

- Referential function: (objective) reference to the objects and phenomena of the world; sub-functions: informative, metalinguistic, metatextual, directive, didactic etc.
- Expressive function: expression of the sender’s (subjective) attitude or feelings towards the things and phenomena of the world; sub-functions: evaluative, emotive, ironical etc.
- Appellative function: appeal directed at the receiver’s sensitivity, previous experience or disposition to act; sub-functions: illustrative, persuasive, imperative, pedagogical, advertising etc.
- Phatic function: establishing/maintaining/ending (social) contact between sender and receiver; sub-functions: small talk, taking leave, introductory “peg” for text opening etc.

These communicative functions may be considered transcultural, whereas the verbal and nonverbal indicators used to mark them are determined by culture-specific norms, traditions, preferences, etc. Therefore, as pointed out by Nord (1997b:47), “we may assume that translations would have to bear the markers used in the target culture in order to be meaningful to the target receivers, unless these receivers are made aware of the fact that they are reading a translation and have to re-interpret the function

markers themselves.” On this basis, two different types of translation processes can be distinguished:

- 1) translations that are explicitly marked as texts transferred from another culture (by stating the name of the translator, the language from which they have been translated, the source where they were first published etc., and/or by bearing “foreign” or “strange” textual markers);
- 2) translations that do not betray their origin in another language and culture and therefore will be interpreted as target-culture texts by the receivers.

The first type is what Nord (1997b:47) calls *documentary translation type* and considers essentially a metatext as it is a target-culture text informing about a source-culture text or any of its aspects and dimensions.

The second type is what Nord (ibid.) calls the *instrumental translation type* and considers an object-text in its own right as it is directed at a target-culture readership for whom it can fulfil any of the above-mentioned basic functions and sub-functions like a non-translated text, and modelled according to a pre-existing text borrowed from a SC. Instrumental translations may be intended to achieve the same function as the ST (“equifunctional translation”) or a function that is different from that of the ST (“heterofunctional translation”).

For Nord (ibid.),

the fundamental option for either the documentary or the instrumental translation type then governs any subsequent decision the translator has to take during the translation process. Therefore, it is of vital importance that the translation brief contains some explicit or implicit clue as to the expected translation type.

In addition to the translation brief, another striking characteristic of Nord’s approach to translation is the introduction of the term *loyalty* linked to the function the TT is intended to fulfil in order to supplement the framework provided by

Skopostheorie. Thus, her model is termed ‘functionality plus loyalty’, a principle which is presented in section 2.3. below.

2.3. - Functionality plus loyalty

The concept of equivalence is a very ambiguous and controversial³ one in translation studies, having thus been interpreted in many different ways. Although not within the scope of this thesis, for a better understanding of the principle ‘functionality plus loyalty’ it is worth considering the distinctions that Nord (1991:22) makes between ‘fidelity’ and ‘liberty’, since they are somehow related to the word ‘equivalence’. As she points out (*ibid.*), “it is a fairly common assumption, and one often held by linguists and literary critics, even, that the concept of faithfulness or “fidelity” can be equated with “equivalence”.” Indeed, it seems that the idea of being ‘faithful’ in translation is generally (mistakenly) linked to the idea of being ‘equivalent’, and, in this sense, the translator is expected to be ‘faithful’ to the ST, i.e., s/he is supposed to render a TT which, in Nord’s (*ibid.*) own words, ‘imitates’, ‘reflects’ or ‘mirrors’ the ST. But this is a radical position which views the ST as the ‘holly original’ (Kussmaul, 1997:30) as it completely disregards the TT situation.

Radical functionalists, on the other hand, consider functionality to be the *only* (my emphasis) acceptable criterion for translation (Holz-Mänttari 1984, *apud* Nord, 1995:269-270), in the sense that the ST is considered simply a tool for the realization of communicative functions. Nord (1991:27) illustrates this point as follows:

A translator receives operating instructions written in English that are full of mistakes and errors (perhaps a translation from Japanese), which he is required to translate into German. Instead of translating the faulty source text and thereby running the risk of producing a non-functional text (and of being regarded as incompetent by the initiator), the translator asks an engineer to explain to him how the machine works and

afterwards writes operating instructions in German with due regard to text-type conventions.

Although in this case the translator has completely complied with his/her task by providing the initiator with perfectly functional operating instructions in German, Nord sees this not as a translation since it is not based on an existing ST. Instead, she regards it as *intercultural cooperation*, a term which Holz-Mänttari (1984) uses generically to refer to translation. For this matter, Nord (1991:27) points out that:

The line between fidelity (being faithful) and servility (being too faithful) on the one hand, and liberty (being free) and libertinage (being too free, i.e. adapting or even paraphrasing) on the other, is drawn according to the criterion that a “too faithful” or “too free” version is not equivalent and therefore cannot be regarded as a translation proper.

On this basis, which therefore implies that there is a limit to everything and that there should equally be a certain limit also in translation (not faithful to the point of disregarding the TT situation, not free to the point of neglecting the ST), she shows equilibrium by establishing that, first of all, there has to be a certain relationship between the ST and the TT because “a TT production that is not based on, or bound to, a given ST (...) cannot be called a “translation””(ibid.:28). Secondly, a translator is *free* (my emphasis) “to focus on particular ST aspects (for example, syntactic structures in a word-for-word translation), and disregard others, if this is required by the TT *skopos*.”

Nord (1995:270) stresses the translator’s obligation to be ‘loyal’ towards his/her partners (initiator, ST-P, ST-S, TT-R, client) in the communicative interaction of translation. This means, for example, that

in a culture where readers of translations usually take the intentions expressed in the TT to be those of the author (and not of the translator or initiator), the translator would have to respect these intentions, and provide the TT with the corresponding function-markers. (...) Therefore, the principle of loyalty included in this functional approach

must not be confused with the traditional principle of “faithfulness” or “fidelity” in translation, which usually referred to a close or even literal reproduction of ST surface structures in the target text (see Newmark 1981:39, for example).

In short, she considers functionality the most important criterion for a translation, but, contrary to radical functionalist theorists, *not the only one* (my emphasis). And ‘loyalty’, for her, is “a moral principle indispensable in the relationships between human beings, who are partners in a communication process, whereas “fidelity” is a rather technical relationship between two texts” (Nord, 1991:29).

In the following section, some considerations about the extratextual factors of the translation process as per Nord’s model are briefly presented.

2.4. – The extratextual factors of the translation process

As stated by Nord (1991:4), the process of intercultural communication (i.e., translation) is usually started when a *customer* or *initiator* (I) approaches a translator (TRL) and expresses his/her desire/need to have a certain ST understood in a given TL, either by himself/herself or by other TL recipients, *and for a certain purpose*. This purpose is what determines the requirements to be met by the translation, therefore the initiator plays a crucial role since s/he is the factor that starts the process of translation and determines its course. Sometimes, however, the role of the initiator may overlap with that of the *target-text recipient* (TT-R), in case s/he wants the text to be understood by himself/herself. At other times, this role may overlap with that of the *source-text producer* (ST-P), in case s/he uses a text written by himself/herself. Still at other times, this role may also overlap with that of the sender, in case s/he is the one who starts the process and transmits the message⁴ to be translated. However, once the translation

process has been initiated, the translator may be regarded as the real recipient of the ST, even if s/he is not its intended addressee.

Nord (ibid.:5) claims that source texts are not produced for translation *only* but for a specified group of SL recipients. Although these recipients do not take an active part in the process of intercultural communication, they constitute an important factor in the ST situation and, as such, their influence on the linguistic and stylistic features of the ST has to be taken into account by the translator in order to check his/her own ST reception. Therefore, in order to find out what elements of the ST are suitable for the new situation in the TC, the translator has to consider the factors and constituents of the original situation so as to compare them to those of the TT situation and establish *relevance* to the translation process. In other words, as mentioned in 2.1 above, the analysis of both ST and source-text situation is thus of vital importance for the translation process.

It should be pointed out that Nord (1991:5) considers the following factors and constituents as essential for the translation process, in chronological order: source-text producer (ST-P), source-text sender (ST-S), source text (ST), source-text recipient (ST-R), initiator (I), translator (TRL), target text (TT), target-text recipient (TT-R). These are *communicative roles* which, in practice, can be represented by one and the same individual. Aside from these essential constituents, any additional persons or institutions which may be involved in the process of intercultural communication also have to be taken into consideration. These are referred to by Nord (ibid.) as non-essential constituents and, as such, are not within the scope of this thesis. It is important to observe that Nord's model presents solely the word 'factors' to refer to both factors and constituents. Therefore, throughout this thesis the same procedure will be adopted, i.e., the word 'factors' will be used to refer to both.

Nord's extratextual factors are spelled out in Appendix 4 of this thesis.

2.5. – The intratextual factors of the translation process

Nord's model (1991) takes the perspective of the sender, who produces a text for a communicative purpose so as to establish what intratextual factors should be taken into account in text production.

As seen in 2.4., the sender, whose role sometimes overlaps with that of the initiator, usually starts the process of intercultural communication (i.e. translation) because s/he needs/wants to convey a certain message to a recipient, or to a group of recipients. Through his/her message the sender refers to a part of extralinguistic reality, which will constitute the *subject matter* of his/her utterance. Having decided on the subject matter, s/he selects those items of information which s/he thinks may be of interest or new to the recipient, and these items will form the *content* of the text s/he is going to produce.

When formulating the message, the sender has to take into account what s/he considers to be the general background knowledge of the recipient. If s/he wants his/her text to be communicative, s/he will then try to avoid including too much information that might be 'pre-supposed' to be known to the recipient. As Nord (1991:80) points out, this information is present in the text, though not verbalized, in the form of *presuppositions*.

As soon as subject matter, content and presuppositions have been established, the sender then goes on to the next step, which consists in deciding in which order the content should be presented and how the various pieces of information can be interconnected. This is the *composition* of the text, which comprises its *macrostructure*

as a whole (chapters, paragraphs, etc.) and the *microstructure* of sentences and sentence-parts.

The composition of the text is normally signalled by its external appearance: indentations, chapter headings and numbers, asterisks, as well as layout, illustrations, tables, initials, boldface types or italics, etc., which are all referred to as *non-verbal elements*.

Nevertheless, the most important elements to convey a message are the *verbal elements*, namely the lexic, sentence structure and the *suprasegmental features* of intonation and prosody, which serve to highlight certain parts of the text and to put others into the background, both in written as well as in spoken forms. "All these elements have not only an informative (i.e., denotative), but also a stylistic (i.e. connotative) function," says Nord (1991:80).

Summing up, in Nord's model there are eight intratextual factors: subject matter, content, presuppositions, composition, non-verbal elements, lexic, sentence structure, and suprasegmental features. Nord (ibid.:81) claims that "in practical analysis it has proved effective to deal with the factors in the order in which they appear here." Therefore, in Appendix 5 these factors will be spelled out in this same order, although Nord (ibid.) also claims that "there is no real reason why this cannot be changed (...)." It should also be pointed out that, following Nord's framework (ibid.), "the separation of the factors is a mere methodological device" as, "in practice, they form an intricate system of interdependence." This interdependence will be discussed in the analysis presented in Chapter 3 of this thesis.

Notes

1. For Nord (1991:15), "a text is a communicative action which can be realized by a combination of verbal and non-verbal means."

2. Nord distinguishes between 'role' and 'status'. The former is defined by the situation whereas the latter is defined by the person.
3. Nord (1997:138) downgrades the importance of the concept of equivalence by stating that, "in terms of *Skopostheorie*, equivalence may be one possible aim when translating." Yet the *Dictionary of Translation Studies* (pp. 49-51) states that "the issues lurking behind the term are indeed complex and the concept of equivalence has consequently been a matter of some controversy (...). Part of the problem stems from the fact that the term is also a standard polysemous English word, with the result that the precise sense in which translation equivalence is understood varies from writer to writer."
4. Nord (1991:80) uses the concept of message in the broad sense to include requests or orders, questions or attempts to get into contact, etc., in short, all utterances that fulfil the basic functions of human communication.

CHAPTER 3

Nord's model at work: translation criticism in functional terms

**Texts are intended to be meaningful to their addressees,
and therefore, text producers (and translators are text producers, too)
shape their texts so as to conform as far as possible to the
situational conditions of the addressees.
Nord, 1997**

3.1. - Nord's Model and *Ícaro Brasil*: Assessing Translation Quality

3.1.1. – General Considerations

Nord (1991) refers to her model of text analysis in translation as the *looping model* because she views the translation process not as a linear, progressive process leading from a starting point S (= ST) to a target point T (= TT). Instead, for Nord (ibid.:30), the translation process is “a circular, basically recursive process comprising an indefinite number of feedback loops, in which it is possible and even advisable to return to earlier stages of the analysis.”

Following this model, the *first step* in the translation process consists in the analysis of the TT *skopos*, i.e., of those factors that are relevant for the realization of a certain purpose by the TT in a given situation SIT_T (target situation + TT function).

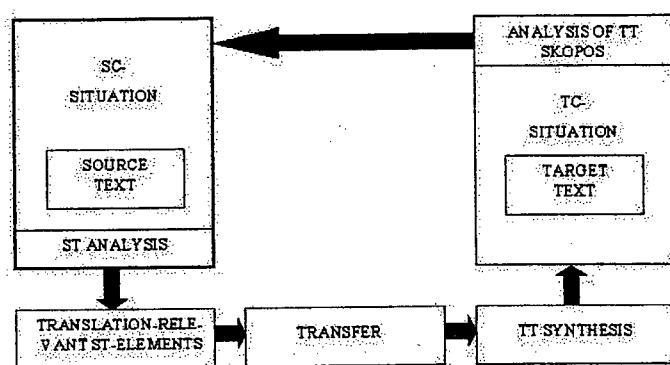
The *second step* is the analysis of the ST, which is *divided into two parts*. In the *first part*, the TRL only needs to get a general idea on whether the material provided by the ST is compatible with the requirements stated in the translation brief. In the *second part*, the TRL has to proceed to a detailed and comprehensive analysis of all ranks of the text, with special attention to those text elements that, according to the TT *skopos*, are particularly important for the TT production.

The ST analysis will (hopefully) enable the TRL to identify the translation-relevant ST elements which will be adapted, when and where necessary, to the TT *skopos* and matched with the corresponding TL elements. At this stage the TRL is then in a position “to decide which of the potentially appropriate TL elements will be suitable for the intended TT function” (ibid.:33). This, in my view, is his/her most difficult task since it involves decision-making for the final structuring of the TT, which

is therefore the *third and last step* of the looping model and closes the circle. “If the translator has succeeded in producing a functional text conforming to the initiator’s needs,” says Nord (ibid.), “the target text will be congruent with the TT *skopos*.”

Figure 3.1. below represents the actual translation process based on the looping model described above.

Figure 3.1. – The translation process



Source: Nord, 1991:34.

Nord (ibid.) describes the representation of the looping model as follows:

The translation process (in the narrower sense) is closely linked to the person of the translator, who is the central figure in the process of intercultural communication. It starts after the initiator has fixed the TT *skopos* (...), in the top right hand corner with the analysis of TT scope and proceeds in an anti-clockwise direction until the production of a TT which fits into the (prospective) target situation.

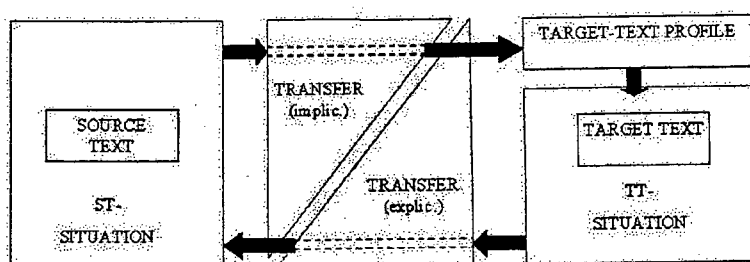
The circular path of the translation process contains a number of smaller circular “loops” that keep recurring between ST situation and ST, between TT situation and TT (...), between the individual steps of analysis, and between ST analysis and TT synthesis. This means that each step forward the translator “looks back” on the factors already analysed, and every piece of knowledge gained in the course of the process of analysis and comprehension may be confirmed or corrected by later findings.

When commenting on the usefulness of her model to translation criticism, Nord (1991) explicitly states her views on translation quality assessment as follows: “The

mere comparison of structures between source and target text cannot, strictly speaking, be regarded as translation criticism,” neither is it “concerned with comparing single ST elements or segments [to single TT elements or segments] but *with contrasting two texts-in-situation*” (ibid.:164-167, my emphasis). In short, “(...) actual translation criticism consists in comparing the TT profile and the target text itself. If the TT profile is congruent with the target text, the translation can be regarded as functionally adequate” (ibid.:167).

This formulation is diagrammatically shown in the figure transcribed below:

FIGURE 3.2. – Translation criticism



Source: Nord, 1991:168

Nord (ibid.) describes the representation of the direction of the process of translation criticism in the following terms:

Where the translator has stated his transfer strategies explicitly, then the starting point for the translation critic will be the analysis of the TT-in-situation, and where the transfer strategies have to be inferred from an ST/TT comparison, then the process of criticism starts with the analysis of the ST-in-situation.

In short, the translator critic has two options as to how to start the process of translation quality assessment. In this specific study I was fortunate enough as to have access to the translator's transfer strategies through phone conversations, e-mail exchanges, questionnaires and even a personal contact. However, in order to verify the

validity of Nord's model, I chose the second option, i.e., to infer the transfer strategies from an ST/TT comparison in order to find out the TT *skopos* and set up the translation brief, so as to finally evaluate the TT in terms of its functionality. After this, I was in a position to draw on the information obtained directly from the TRL, Mr. Paulo de Almeida, especially from his answers to the first questionnaire (Appendix 6) and the second questionnaire (Appendix 7).

On these grounds, I now proceed to the application of the model to the article "Arte e a Batalha de Rosa Gauditano" (A Photographer's Art and Struggle) (Appendix 1), published in *Ícaro Brasil* number 170 (p. 50-52). This is due to the fact that I am particularly interested in verifying how such a model can, in translation practice, "help the analysis and assessment of the translation process and its determinants (including translation *skopos* and translating instructions), and the evaluation of the target text and its functionality for a given purpose" (Nord, 1991:164).

3.1.2. – The analytical process

3.1.2.1. – Introduction

In section 3.1.2.2. below the analysis of the extratextual factors (i.e. those factors that are *around* the act of translating) of the article above mentioned is carried out so as to find out the TT *skopos*, although in view of the recursive and circular character of the model, the order of the analytical steps is not one of its constituents. In other words, the analysis below will be recursive and circular in its nature as well.

3.1.2.2. How to get to the TT *skopos*

The analysis of the factors that *surround* (i.e. that are *around* the act of translating) the article “A Arte e a Batalha de Rosa Gauditano” (ST) gives the information outlined as follows, in accordance with Figure 2.1. of Chapter 2 of this thesis:

- Sender: In the article under analysis, the name of the author/TP is not mentioned, which would make it difficult to know whether s/he is also its sender, or to infer whether s/he has any influence on the formulation of the text. The only clue provided by the text environment is, in fact, the place of publication of the magazine, which is the capital of São Paulo state. This would point this city as the possible origin of the sender, thus leading the analyst/translator to expect a text written as per the norms and conventions of standard Brazilian Portuguese, and to assume that the editors of *Ícaro Brasil* magazine themselves, published by RMC Comunicação Ltda., São Paulo, SP, are the senders of the article. Such an assumption was confirmed by Mr. Almeida’s answer to question number 1 of questionnaire number 2, which informs that Mr. Carlos Moraes, editor in chief of the magazine, is both the author (source-text producer) and the sender of the article. A few data on Mr. Moraes (also provided by Mr. Almeida) give an account that “up to the age of 30 he was a Catholic priest in his native Rio Grande do Sul. After quitting the church, he moved to São Paulo, where he soon became a journalist (working for the now defunct *Realidade*) and eventually a journalism professor,” thus an expert in text production. What is more important, that “he has been with *Ícaro* since its inception, and the magazine’s personality is inextricably linked to his,” which leads to the next item, sender’s intention(s).

- Intention(s): according to Nord (1991:48), the intention of the S is of special importance to the TRL because, first of all, it determines the structuring of the text with regard to content (subject matter, choice of informative details) and form (e.g. composition, stylistic-rhetorical characteristics, etc.); secondly, it is connected with the principle of loyalty for, even if the function of the text is changed in translation, the TRL must act according to the sender's intention; and thirdly, it can throw some light on other external aspects (for example, which medium may be most appropriate to realize the intention) and, to a large extent, on the intratextual features (for example, composition, use of non-verbal elements, etc.). Nord (ibid.:49) stresses that, in normal communication with two or more participants, the possible intentions correspond with the basic functions of communication, namely referential, expressive, operative or phatic. More explicitly, the TRL may ask, for example, whether the sender wants to inform the recipient about a certain issue (referential intention), or whether s/he wants to tell him/her something about himself/herself and his/her attitude towards things (expressive intention), whether s/he plans to persuade the recipient to adopt a particular opinion or perform a certain activity (operative intention), or whether s/he just wants to establish or maintain contact with the recipient (phatic intention).

Of course, a S may have more than just one intention. In this case, several intentions can be combined in a kind of hierarchy of relevance, and this hierarchy may have to be changed in translation. In short, the TRL must explore all sources at his/her disposal for a translation-relevant text analysis, without forgetting that the details that s/he has found out should have a bearing on the particular ST s/he is analyzing. Last but not least, as pointed out by Nord (ibid.), "the translator should at least strive to achieve the information level which is presupposed in the recipient addressed by the author."

In the case of the article “A Arte e a Batalha de Rosa Gauditano”, since the intention is defined from the sender’s viewpoint (after all, he (Mr. Moraes) is the one who wants to achieve a certain purpose with his text), thanks to Mr. Almeida’s answers to questionnaire number 2, I can affirm that the ST-P/S basically had the following intentions when producing his text, namely (i) to entertain and (ii) to inform the passengers on board Varig/RioSul aircraft. The article should therefore (a) appeal to these passengers and, at the same time, (b) advertise the country. There is, then, a hierarchy of intentions which does not necessarily have to follow this same order. On the other hand, the article describes Gauditano’s work and praises it with love and admiration (‘manifestations of the sender’s excitement’, as the analysis of the lexic below will show), thus leading me to believe the editor wanted to pay the artist a homage. Such was also confirmed by Mr. Almeida’s answers to the aforementioned questionnaire: “(...) and also to pay tribute to an outstanding professional who has contributed to the magazine over the years.” This hints that the text has one more function, namely expressive, since it expresses the sender’s (subjective) feelings towards the artist and her work, which can dominate the text, thus leading to a change in the hierarchy above.

So far the analysis shows that Nord’s model is indeed very helpful when the sender of the message is traceable because, in this case, the translator (Mr. Almeida) can therefore ascertain himself of the sender’s intention(s) so as to preserve it (them) in his TT. It should also be pointed out that the same questionnaire informs that Mr. Moraes and Mr. Almeida have been working together for many years and “usually function in a finely attuned way and frequently discuss what should be left out of the English text when there are space restrictions (...)” This means that, knowing the sender’s intentions so well, it should not be difficult for Mr. Almeida to determine the structuring of the text

with regard to content (subject matter, choice of informative details, etc.) and form (composition, use of non-verbal elements, etc.), as claimed by Nord (1991:49) and stated above. In addition, he can also be loyal, since he knows whether the intentions have to be preserved in his translations, and if so, which. Therefore, even if the TT will require a change in function and/or effect, by not acting contrary to the sender's intentions, Mr. Almeida can follow Nord's principle of loyalty.

- Recipient(s): for the analysis of the article "A Arte e a Batalha de Rosa Gauditano" it is assumed that its recipients can be any Portuguese-speaking passengers on board Varig/Rio Sul aircraft where the magazine is freely distributed. The passengers may be Brazilians but not know those areas of the country described in the article, or not know the festivals registered by Gauditano's camera. In addition, they may not be Catholics and therefore not know the religious manifestations of the Catholic church which are also registered by Gauditano. They can also be foreigners with sufficient knowledge of the language so as to be able to read Portuguese, and who may be travelling to this country for the first time, therefore they may wish to take the opportunity to visit those areas as well; or they may also be foreigners who enjoy Brazil so much (perhaps *Brazilianists*) that will feel like visiting those areas the next time they come to this country. Last but not least, they may even be anthropologists studying Brazilian people, society and culture! Anyway, whether foreigners or Brazilians, they should be sufficiently well-off to afford travelling to and around Brazil. These are all assumptions to a translator who does not know his/her recipients and needs to obtain as much information as possible about them. This is not the case, though, of Mr. Almeida, who, in addition to having a close relationship with the editor in chief of the magazine, ST-P and S of the text - and thus running little risk of not complying with the sender's

intentions – also counts upon the profile of *Ícaro*'s readers (Appendix 8) to help his work. Such a profile gives him the following information¹:

Of the 9,937,912 passengers that flew Varig in 1997, 679,090 (82%) read the magazine (the majority, which thus guarantees the continuity of the publication), 65% in domestic flights and 35% in international flights (thus, emphasis is placed on Brazilian matters and people in issue number 170, under analysis). 66% of them were males and 34% were females (the same issue does not present any articles geared exclusively to women, for instance) whose age ranked from 25 to 44 years old, thus 57% of the readers (no articles focussed particularly on juvenile matters is presented either). As to their level of education, 66% of the readers were college graduates whereas 27% were high school graduates. Also, considering that the survey appoints to 62% of the passengers as belonging to class A (Brazilian criterion) and to 48% as having a high level of decision in corporations, in addition to a monthly income above R\$4,000 (US\$3,508), it should not be difficult to assume that these passengers will not read just any materials that are presented to them. It is worth pointing out that the profile does not present any information in what regards race, religion, ideologies, political preferences or any other issue that could raise controversy, a sign that the magazine is not interested in presenting articles on issues that might please some readers while displeasing others. (As a matter of fact, in his answer to question number 17 of questionnaire number 1, Mr. Almeida states that religious, moral, political, racial, ethical and sociocultural issues are, "to varying degrees, (...) avoided as a matter of editorial policy.")

All this information concerning the recipients of the text under analysis allows the TRL to elicit those textual elements that he considers to be determined by the particular recipient-orientation of the ST. Since each TT is always addressed to recipients-in-situation different from those to whom the ST is addressed, Mr. Almeida surely knows

that the adaptation of these elements is of particular importance. However, in the particular case of *Ícaro Brasil*, the situation of both ST and TT recipients is the same – they are all reading the article on board Varig/RioSul aircraft – but they are different in at least one aspect: they belong to different cultures.

- Medium: Nord (ibid.:56) says that for translation-oriented text analysis, “it is most important to elicit features typical of the medium, i.e., features of content and/or form, and to classify them as culture-specific or transcultural or even universal.” But this is particularly relevant in those cases where the TT is to be transmitted through a medium or channel different from that of the ST, which does not apply to *Ícaro Brasil* since the magazine contains the target texts in parallel with the source texts.

According to Nord (ibid.:58), “as a general rule (...) the medium determines the recipient’s expectations as to text function.” She illustrates this point as follows (ibid.): “a leaflet distributed at the entrance of a famous church is expected to contain basic information on the objects of interest in the form of a guided tour.” Similarly, a passenger on board Varig/RioSul aircraft would expect to find a variety magazine full of beautiful photographs of equally beautiful places, and light articles for his/her on-board reading. Indeed, *Ícaro Brasil* is a bilingual magazine with beautiful colored pictures and short articles which contain information of interest to travellers (informative function), such as articles on places, peoples, customs, traditions, festivities etc., so as to attract their attention (phatic function) to the places described, and to appeal to their ideas of exotic (or non-exotic) places where they can even spend their holidays (appellative function). In the case of “A Arte e a Batalha de Rosa Gauditano”, the critic might even be led to believe that the article also aimed at seducing the passengers/readers to visit the places Gauditano registers in her photos through Varig/RioSul (a ‘commercial function’, not within Nord’s approach in these

terms, but which might be integrated into the heading ‘appellative function’), except that in such an article “paradoxical as it may seem, there was no intention of touting airline destinations” as “many of the places involved are out of regular routes.”² This information was also provided by Mr. Almeida³, who also mentioned that such an article is atypical for *Ícaro Brasil* standards, as the whole issue number 170 is, since it is a celebratory issue. Another aspect which calls attention is that the pieces of text are displayed in a given layout which seems to favor the Portuguese texts (after all, most readers (65%), according to the aforementioned profile, have read the magazine in domestic flights, so they presumably are Brazilians).

- Place and Time of Text Production: in the case of “A Arte e a Batalha de Rosa Gauditano”, it was published by RMC Comunicação Ltda., São Paulo, SP. As regards the time of text production, any time before October 31, 1998, when the magazine was available on board the aircraft. It is thus an up-to-date magazine which is expected to present equally up-to-date issues, although, as already pointed out in the Introduction to this thesis, as a celebratory issue the magazine contains a general overview of what was published throughout the fifteen years of its existence. This, however, does not affect the language/register used in the text.
- Place and Time of Text Reception: Varig/RioSul aircraft (which may be flying inside Brazil or abroad, thus a hint that the text is expected to be addressed to people from many different places within Varig/RioSul’s reach, i.e. from the most varied cultures, therefore speaking different languages and having different religions, beliefs, interests, etc.). As to the time of text reception, October 31, 1998 and afterwards. Thus, again an up-to-date magazine which is expected to present equally up-to-date information, in spite of being a celebratory edition which, as mentioned above, presents

a general overview of what was published during the fifteen years of existence of the magazine, without affecting, though, the language/register used in the text.

- Motive(s) for text production and reception: although the motive for communication is closely linked with the dimension of time, Nord (ibid.) says that the two factors must not be confused. The dimension of time is part of the communicative situation (in the narrower sense), whereas the dimension of motive is related to the communicative situation and the participants to an event that is outside, or prior, to the situation.

Just like the dimension of time, the translator has to contrast the motive for ST production with the motive for TT production and find out the impact this contrast has on his/her transfer decisions. Thus, s/he has to keep in mind that the motive for ST production is often to be found in the 'environment' of the S or ST-P, whereas the motive for TT production can be inferred from what is known about the transfer situation, i.e., the initiator and his/her translating instructions (the brief).

This means that the dimension of motive applies not only to the reason why a text has been produced, but also to the occasion for which it has been produced. In the first case, the TT-P and his/her motive for text production is the focus of interest, whereas in the second the interest lies on the R and his/her motive for text reception. It seems that *Ícaro Brasil* number 170 is a case in point, i.e., the reason why it was published and the occasion for which it was published coincide, namely the celebration of the 15 years of existence of the magazine.

Aside from this motive for text production, which was confirmed by Mr. Almeida's answer to question number 3 of questionnaire number 2 ("Yes, the principal motive for producing the story was to celebrate the magazine's 15th anniversary..."), to the question 'why was the text produced?', the following answers were also obtained

from Mr. Almeida: (i) because the sender wished to entertain the passengers on board Varig/RioSul aircraft, and (ii) because the sender wished to inform the passengers about the Brazilian festivals registered by Gauditano, to whom the editor in chief (Mr. Moraes) wanted to pay tribute (“... and to pay tribute to an outstanding professional who has contributed to the magazine over the years”). In this sense, it seems that these two motives coincide with the sender’s intentions. As regards the motive for text reception, it should not be difficult to assume that the passengers/readers also wished to entertain and to inform themselves while flying.

- Text function: in general lines, a brief analysis of the text enables the analyst and/or translator to state that the ST informs source-culture readers (Varig’s and RioSul’s Brazilian passengers) about somebody (Rosa Gauditano) from a source culture (Brazil) appealing to the addressees’ culture-specific experience of the world (people who, just like Gauditano, if not travelling on business, like to travel for the fun of it and to register in photos particular (and exotic and/or eccentric) aspects of the places and the people they ‘discover’ in their trips). Therefore, if the ST contains information of interest to travellers, as mentioned in ‘Medium’ above, it has an informative function with the aim of attracting the travellers’ attention (phatic function) to the places described, and to appeal to their ideas of exotic (or religious, mystic, etc.) places and festivals they may want to know (appellative function). These functions are all linked to the sender’s intentions. However, the (strong) feelings of the sender towards the artist (the admiration he has for her work and shows in his text) cannot be neglected either. Therefore, a priori, the functions of the text follow the hierarchy below:

phatic function →	to attract possible visitors’ attention;
referential-informative function →	to inform about the Brazilian areas where those festivals take place;
appellative-persuasive function →	to raise the reader’s interest and eventually

expressive function → 'seduce' them to visit those areas.
to express the sender's feelings towards
Gauditano's work.

The information surveyed above leads to the following *translation brief*.

The situation characterized by the dimensions listed above calls for a text that (i) attracts the target recipients' attention (phatic function), (ii) provides information that is comprehensible for them (referential function), and (iii) appeals to their ideas of an exciting trip to an exotic country (appellative function). On the part of the sender, his feelings towards the artist and her work (expressive function). It may be assumed that the ST similarly addresses its SC audience. *What is presumably required, then, is an equifunctional instrumental translation, where the TT is adapted to the norms and conventions of the TC and to the hypothesized needs and expectations of the target audiences.*

Once the TRL has the *skopos* of the TT provided by the analysis of the extratextual factors, s/he is then in a position to verify which elements of the ST are relevant for the production of the TT, as well as to establish the procedures to be adopted taking such relevance into account when producing the text for a specific situation. At this point, it should be noticed that Mr. Almeida, as an experienced practitioner, is certainly dismissed from the analysis of the extratextual factors in order to arrive at the TT *skopos*, since both his intuition and experience with *Ícaro* 'dictate' the brief to him. Indeed, he has the profile of the magazine's readers (therefore he knows his addressees), he knows exactly what the editors of the magazine expect from him, what Varig and RioSul's passengers expect from his texts, and last but not least, he has a large experience in translating and a sound knowledge of both English and Portuguese languages.

Now, as pointed out by Nord (1991:6-7), "if the translator wants to find out whether the text is suitable for the new situation in the target culture, he has to take into consideration the factors and constituents of the original situation." Thus, for methodological purposes and in order to comply with the steps of the looping model, the analysis of the aforementioned article in its Portuguese version is carried out,

divided into two parts: the first part comprises the analysis of the ST extratextual factors, whereas the second part comprises the analysis of its intratextual features.

3.1.2.3. - Analysis of the ST

Part I - Extratextual factors

A summary of the analysis of the factors that *surround* the ST (= extratextual factors), based on the information surveyed by the translation brief and as per phone conversation⁴ with Mr. Paulo de Almeida, Editor of English of the magazine, would be as follows:

The direction of the translation process was from Portuguese (standard Brazilian variety) to English. The Portuguese text, thus the ST, is published in issue number 170 of *Ícaro Brasil*, which is the issue that celebrates the fifteenth anniversary of the magazine. Therefore, the principal *motive* for text production is to celebrate the fifteen years of existence of the magazine by presenting part of the work that was carried out by one of its professionals (Rosa Gauditano, the photographer/artist) throughout this period, and, by so doing, to pay tribute to her. Other motives would be the wish to entertain the passengers on board Varig/RioSul aircraft while flying, and to inform them about the Brazilian festivals registered by Gauditano. As to the *medium* of communication, the magazine has 146 pages in glossy paper containing beautiful colored photos. Since the text is printed in *Ícaro Brasil*, Varig's bilingual in-flight magazine, which is freely distributed on board Varig/RioSul aircraft (Varig/RioSul would then be the *initiators* of the translating process, not present in any one of Nord's

tables and figures but, as she states (1991:8), “plays a crucial role” in the process of intercultural communication, as mentioned in 2.4. of this thesis), there is enough reason to believe that it is read mainly on such aircraft, which then constitute the *place of reception*, presumably by Brazilian passengers or foreigners from all over the world that can read Portuguese, who are therefore the *recipients* or the *addressees*, and who mainly want to (i) entertain and (ii) to inform themselves while flying. As stated in the imprint of the magazine (p. 130), the text was edited by RMC Comunicação Ltda., thus the *sender* (Mr. Carlos Moraes, editor in chief), whose address (*place of text production*) is also given in the imprint. As to the *time of text reception*, the magazine is dated October 1998, when it was available on board Varig/Rio Sul aircraft, therefore *the time of text production* must have been sometime before this date.

Part II – Intratextual factors

The analysis of the intratextual factors of the article “A Arte e a Batalha de Rosa Gauditano” gives the information outlined as follows, in accordance with Figure 2.2:

- Subject matter: the subject matter is mentioned in the title, except that the title is not very explicit in that it does not say exactly what kind of art Gauditano is engaged in. Anyway, the subject being verbalized in the text environment (the title) means, first of all, that the title can be translated literally according to the syntactic conventions, and secondly, that there is no need for the TRL or critic to elicit the subject matter by means of other strategies. Particularly for the TRL, this is quite useful in the sense that it “restricts the number of possible extralinguistic realities described in the text” (Nord, 1991:85-86), thus allowing him/her to decide whether s/he possesses the necessary

knowledge required for its comprehension and translation. In addition, it also enables him/her to verify what kind of research will have to be undertaken, and therefore to evaluate the feasibility of the translation task. Another important aspect is that there is only one subject (not a text combination) dominating the text, which thus hints to coherence. The subject matter, however, is embedded in a particular cultural context (Rosa Gauditano is a Brazilian photographer who registers people and traditions of her country) which is not universal, but bound to the SL culture. This means that the TRL has to be careful in what regards possible presuppositions and their relevance for the TC recipients.

- Content: as claimed by Nord (1991:90), “by content we usually mean reference of the text to objects and phenomena in an extralinguistic reality, which could as easily be a fictitious world as the real world.” The article under analysis makes reference to a real world, which is expressed mainly by the semantic information contained in the lexical items used in the text (to be analyzed later on in this chapter). This information is ‘factual’, i.e. “based on the facts of what is conventionally regarded as “reality” by sender and recipient” (ibid.:93), and form the content of the text as follows:

Title: A ARTE E A BATALHA DE ROSA GAUDITANO

1. Introduction: the first paragraph comprises a short but comprehensive presentation of Rosa Gauditano: she is a photographer who has been contributing to the magazine for 15 years; her focus is mainly on children, indigenous peoples and Brazilian festivals. The main places where she has been exhibiting her photos are also mentioned, as well as the dates of the exhibitions (this means that the extratextual factors *place* and *time* are somehow verbalized in the text). This introduction is therefore informative, which means that it is sufficient for those readers who are not interested in this kind of material and do not want to continue reading it. However, for those that feel attracted to it, the information is more detailed along the text, as shown in items 2 and 3 below.

2. Notes on Rosa Gauditano:

- 2.1.- Her most important exhibitions (“Nossa Tribo”, “*Cores e Festas*”)
- 2.2.- When her work started (1984) and how it developed up to the present (“E assim vai a própria Rosa em frente, ...”)
- 2.3.- What her work consists of (“índios ameaçados, festas esquecidas, meninos pulando à contraluz nos laguinhos da Sé”)
- 2.4.- What distinguishes her work from others (“Há fotografos Rosa é dessas, capaz de tirar vida até de uma modelo...”)
- 2.5.- How her personality is reflected in her work (“E tudo, quando possível, muito alegre. Talvez esse seu Gauditano tenha a ver com *gaudere*, que em latim quer dizer : alegrar-se”.)

3. Conclusion: future perspectives for her work (“Rosa, ao que tudo indica, vai continuar com seus índios, seus anjos, suas crianças sem solução, suas festas quase perdidas no interior de um Brasil que tão pouco conhecemos.”)

No signature

Phone/fax of Rosa Gauditano are given in a short footnote.

- Presuppositions: according to Nord (1991:96), “presuppositions often refer to objects and phenomena (“realia”) of the culture the sender belongs to ...,” and “expects (= presupposes) to be part of the recipient’s “horizon” [(=background knowledge)].” The ST under analysis, i.e. the Portuguese text, contains information on objects and phenomena of Brazilian culture (thus factual information), and therefore it is linked to the world of this culture (Brazilian reality). As expected then, it presupposes some information on this world that the author/ST-P/S (Carlos Moraes) considers ‘trivial’ to the ST-R (Brazilian Portuguese-speaking readers) and, as such, it is not verbalized. More explicitly, the text clearly presupposes some knowledge of the geography of Brazil so that readers can locate the places mentioned therein (e.g. *interior de São Paulo, interior de Goiás, Belém, interior de Minas Gerais*). Similarly, it also presupposes some knowledge of the history of Brazil for a better understanding of Brazilian people’s mysticism and their religious/folkloric manifestations (e.g.

Cavalladas de Pirenópolis, Cirio de Nazaré, etc.). I take it that the author/ST-P/S presupposes that the places and events Gauditano registers in her photos are known to the ST-R because of the readers' profile he has in his hands, and that the information the text contains is part of such an ST recipient's horizon. After all, most Brazilians who travel on board Varig/RioSul aircraft (66%) are college graduates, therefore they may not know all the festivals that take place in the most different regions of Brazil (in this sense the ST refers to a world that may be distant to many ST recipients as well), but they sure are expected to, at least, have an idea of the places and festivals cited in the text. The same cannot be said of the TT-R, since the presupposed information contained in the ST is not expected to be part of his/her horizon, and thus it will have to be verbalized in the TT. As to the information on the internal situation that is 'hidden' in the text (Nord, 1991:99), it was observed that there is an allusion to the boys of Praça da Sé ("meninos pulando à contraluz nos laguinhos da Praça da Sé"). ST recipients, particularly Brazilians, are expected to know that most of these boys are either street boys or homeless boys, therefore the proper noun may say something to ST recipients but not to TT recipients. This allusion leads to another one: the socioeconomic situation of most Brazilian people, and especially, the situation of a great portion of its children. Presuppositions like these, which are implicit allusions to a certain reality, are then an important issue which deserves further analysis. This is going to be carried out later on in this chapter, when translation problems and procedures, linked to the aspect of relevance and Nord's principle of loyalty, will be discussed in the light of the TT.

- Composition: the ST is an independent text (i.e. not embedded in a larger unit of higher rank) and this fact by itself is already a facilitating factor for the translator who then does not have to use different translation strategies because of the different text

segments, different situational conditions, and different functions. In addition to not being a complex text, it is coherent (as mentioned in 'sender's intention' above), thus the informational macrostructure (i.e. composition and order of information units) is quite simple as well: the text is divided into seven paragraphs with fairly clear beginning and end. (Yet its counterpart in English has only five paragraphs, a point which deserves special attention and will be dealt with later on in this chapter in connection with 'space', 'lexic' and 'translation problems and procedures'.) A short but informative introductory paragraph marks the beginning of the text by presenting a brief description of the photographer's work, the places where it is exhibited and what it consists of. It thus reveals the author's/sender's intention of calling the reader's attention to the work Gauditano does (referential-informative function), as a sort of appeal to him/her (appellative-persuasive function), whereas the conclusion is marked by a paragraph praising her as a human being and how this human being is reflected on her work (expressive function). This reveals, once more, the author's/sender's intention of somehow inviting the reader to search for more information about the artist and her art. The body of the text comprises a brief description of the photographer, with special focus on her work and her contribution to the magazine. Thus, the text does not follow a course of action or a chronological order, since reference to time is mostly given in connection with the experience Gauditano has (maybe to justify why she has been a frequent contributor to the magazine during the last 15 years). Some dates are given, though, presumably as secondary information or illustration. As regards the microstructure of the text, I preferred to focus on the semantic or functional point of view so as to distinguish how the information units are distributed. Within this particular area, I decided to concentrate on the Theme structure (sentence parts and their relation, which constitute the fourth rank of text composition), due to the fact that, as

stated by Pontes (1987:21, my translation), “the initial position of the topic [Theme] is related to its function in the discourse [text].” To facilitate the reader’s understanding of the analysis below, it is interesting to include here a brief comment on the nature of “the Theme as providing the local context for the information in the rest of the clause” (Martin, Matthiessen and Painter, 1997:22).

It should be made clear that the Theme can have three stages or components: textual, interpersonal and ideational (topical). For the purposes of this analysis, the most important point is to show that “the Theme of the clause always concludes with a ‘topical’ element ...” (ibid.:23) “which expresses some kind of ‘representational’ meaning” (ibid.:24). After this brief explanation, I am now in the position to invite my reader to assess the effect produced by the thematic organization of sentences and clauses, which attests to the primacy of the expressive function over the other functions of the text:

St ₁ – Th	- A fotografia Rosa Gauditano, ...
St ₂ – Th	- Em março do ano que vem seu trabalho ...
St ₃ – Th	- Sua comovente mostra ...
St ₄ – Th	- Tão rico acervo ...
St ₅ – Th	- <i>E</i> assim vai a própria Rosa em frente ...
St ₆ – Th	- Tudo, o triste e o alegre, devidamente rosado ...
St ₇ – Th	- <i>E</i> aí ...
St ₈ – Th	- Há fotografos ...
St ₉ – Th	- Rosa é dessas ...
St ₁₀ – Th	- Suas fotos ...
St ₁₁ – Th	- Tudo milagrosamente vivo, ...
St ₁₂ – Th	- <i>E</i> tudo, quando possível, muito alegre.
St ₁₃ – Th	- Talvez <u>esse seu Gauditano</u> , ...
St ₁₄ – Th	- Na obra de Rosa Gauditano ...
St ₁₅ – Th	- Que outras ...

St ₁₆ –Th	- Rosa, ao que tudo indica, ...
St ₁₇ –Th	- Com apoio ou sem apoio ...
St ₁₈ –Th	- Rosa é mesmo da praça da fé.

As verified, the main referent, Rosa Gauditano, appears in more than 60% of the sentences (St) in Theme position. St₁₃ deserves special attention in the sense that, though ‘talvez’ (English ‘maybe’, ‘perhaps’) occupies initial position, it is just one stage or component of the Theme of the clause, the topical Theme being ‘esse seu Gauditano’, thus referring back to Rosa. The same occurs in St₁ in which ‘seu trabalho’ constitutes the topical Theme. Except for St₅, St₇, St₁₅ and St₁₇, Rosa, directly or indirectly, is the Theme of the sentences.

This microstructure thus reflects the subject matter of the text, which is linked to the sender’s intention, which, in turn, corresponds to the basic functions of communication, as discussed above. As Hatim and Mason argue (1990:217-218), the analysis of the thematic progression is important in that the thematic organization is “in the service of particular rhetorical purposes.” In other words, the choice and ordering of Themes are closely linked to the whole text and to the situation. In the case of “A Arte e a Batalha de Rosa Gauditano”, the emerging pattern is compatible with the overall expressive function of the text.

- Non-verbal elements: the first non-verbal element that catches the eye of the analyst and/ or translator is the layout of the text (thus a non-verbal element accompanying the text), in two columns separated by the pictures displayed, thus a characteristic which is probably determined by the medium. A huge advertisement of Microsiga, in Portuguese, occupies the whole next page, thus obliging the reader to skip that page in order to continue his/her reading, which is therefore interrupted (another characteristic determined by the medium, which hints that the magazine is just as commercial as all

the others existent in the Brazilian market (*Veja*, *Isto É*, etc.), since it guarantees its 'survival' through advertisements as well). The narrow spacing between the lines points to an 'economy' of space, i.e. the text is subordinate to space allocation (therefore one more characteristic determined by the medium). Another non-verbal element that calls attention is that on the first page of the article the two pictures are in black and white (one of them, the small one, is a photo of the artist), whereas on the second page the four of them are colored, though smaller, again pointing to a layout which has to 'accommodate' texts with pictures. It is interesting to observe, then, that the more beautiful pictures are not immediately shown to the reader, as would be expected, thus indicating that the non-verbal elements do not really convey any information to the reader, but are used solely as illustration (the photo of the artist and samples of her work). This leads to the conclusion that the article is not intended to appeal to the readers for the pictures it displays, but for its content (thus the sender's main intention is not to advertise the country, as previously expected, but to pay tribute to the artist!).

Another point which is also linked to space allocation in the magazine and to the sender's intention of focussing the text on the photographer is that there is one single caption for all the pictures on the second page. As to the title of the article, the Portuguese title has a larger font, whereas the title in English, though smaller, is in red. This means that if it does not call the reader's attention for its size, it does for its color.

Summing up, the layout and the pictures are the main non-verbal elements included in the text. The latter have the sole function of illustrating the information conveyed by the verbal text parts. Such non-verbal elements are all determined by the medium. This finding seems to contradict Nord's claim (1991:110) that "non-verbal elements are, like verbal elements, culture-specific." As the analysis of the article on Gauditano reveals,

these non-verbal elements are, in this case, *medium-specific*, as they are not specifically linked to the SC.

- Lexic: as pointed out by Nord (1991:112), “the choice of lexic in a particular text is determined by both extratextual and intratextual factors.” As regards the extratextual factors, Nord (ibid.) deals with them one by one in order to explain the impact they all have on the choice of words. Thus, my analysis will begin by the extratextual factors as well. For such, I draw on the guidelines presented by Nord (ibid.:112-117).

1. Sender – although the text does not contain any external information as to the general character of the sender, it does contain clues, such as time (October 1998) and possible geographical origin (São Paulo, SP), as informed above. However, the information not obtained through the analysis of the text was obtained through Mr. Almeida’s answers to questionnaire number 2, as previously mentioned, where he clearly states that the author/ST-P/S of the article is Mr. Carlos Moraes, editor in chief of the magazine, and that, besides other interesting points, the “magazine’s personality is inextricably linked to his.” The selection of lexic in the text does show he is a person who has sensibility to admire and value the work of a photographer who also shows sensibility in her work. Furthermore, it also shows that he was very fortunate in conveying such sensibility (he did achieve his purpose of paying tribute to the photographer), thus hinting that he is an expert in text production.
2. Sender’s intention(s) – the text contains no external reference to the sender’s intention(s), but his admiration for Rosa Gauditano calls attention as it is clearly shown in his choice of words: (i) “Sua comovente mostra *Cores e Festas* (...) revela, com rigor e paixão”; (ii) “Tudo, o triste e o alegre, devidamente rosado de vida recém-colhida”; (iii) “Rosa é dessas, capaz de tirar vida até de uma modelo”; (iv) Talvez esse seu Gauditano tenha a ver com *gaudere*, que em latim quer dizer: alegrar-se”; (v) “Na obra de Rosa Gauditano há alegria enorme, além de uma enorme fidelidade: Rosa é da praça da fé.” The use of such words in the text expresses the author’s intention of paying tribute to a photographer who has been contributing to the magazine over the years, at the celebration of its 15th anniversary.
3. Recipient – the recipient is not addressed in the text, not even mentioned. Rather, it seems that the text has been written especially for Rosa Gauditano herself, as if she were its main recipient! In spite of not being addressed or mentioned in the text, the recipient’s orientation is, however, reflected in the text, as only college graduates, high-school graduates, and Class A readers and/or passengers, in general, would understand the rhetoric figures of speech, such as the metaphors (“...devidamente rosado de vida recém-colhida”) and word puns (“Rosa é da praça da fé”) it contains. This also indicates the attitude of the sender and his ‘stylistic interest’: in this

specific case, the effect resulting from the pun (play on words and sounds) implicit in 'praça da fé' demonstrates the author's interest in exploring stylistic features to produce specific effects (see Nord, 1991:123 for 'the phonology of written texts').

4. Medium – the medium does not seem to influence the level of style of the lexical elements or the word formation, i.e. it is not a medium-specific lexic in the sense that 'economic' words (Nord, 1991:115), for example, as found in telexes, facsimiles or newspapers, are not found in the text.
 5. Space – the text contains lexical items referring to the cultural background, such as proper nouns ("meninos pulando à contraluz nos laguinhos da Praça da Sé"), thus indicating that the place of text production is São Paulo, SP. On the other hand, words such as 'urucum', 'jenipapo', 'penas de cocar', 'asas de anjo', and 'tropel de cavalos' (which belong to the cultural repertoire of 'some' ST recipients, i.e. those that are familiar with those festivals/religious-folkloric manifestations) indicate that the text is typically Brazilian, in addition to reflecting the work Gauditano does, i.e. she is a Brazilian *par excellence* and this is reflected on her photographs. Aside from these features, the text does not contain any regional or social dialects which might indicate the place of text production or text reception.
 6. Time - the time of text production is not really reflected on the lexic in the sense that there are no words marked as modernisms, or words that could be considered obsolete. The only temporal deictic element found in the text is "em março do ano que vem," which can be easily interpreted by the R as March 1999, since the date of publication of the magazine is printed on its cover (October 1998). This fact indicates that the time of text production and text reception are not really important, and that the information the text conveys, in spite of its few dates (1984, 1991), has an atemporal dimension.
 7. Motive(s) – the occasion for communication is mentioned only in the introductory paragraph of the text, where it is stated that "a fotógrafa Rosa Gauditano, assídua colaboradora de Ícaro nestes 15 anos," Such was confirmed by Mr. Almeida's answer to the aforementioned questionnaire number 2, where he writes that "the principal motive for producing the story was to celebrate the magazine's 15th anniversary." However, "to pay tribute to an outstanding professional who has contributed to the magazine over the years" is the motive that is really reflected on the choice of lexic, as per the analysis presented in item 2 above, in connection with the sender's intention(s).
 8. Text function – this item will be dealt with in connection with the TT analysis, to be carried out later on in this chapter. This procedure will avoid unnecessary repetitions and redundancies in the analysis.
- Sentence structure: as stated by Nord (1991:104), simple and complex sentences (formal structure) comprise the third rank of text composition. As regards this formal structure in the article under analysis, the first thing that calls attention is that the linking

device ‘e’ is used to introduce paragraphs 3, 4 and 6 of the text (“E assim vai...”, “E aí é que está.”, “E tudo, ...”), not with the aim of adding information, but rather to unfold the narrative in an informal (almost conversational) tone. This informal tone is confirmed by the structure of the sentences in the text. ‘Sentence’ here is used as defined by Nord (ibid.):

the unit between two full stops (or question marks, exclamation marks, etc.). (...) In spite of all possible reservations regarding this definition, the division into sentences can provide a first approximation to the microstructure of a text. Moreover, it will lead into the analysis of sentence structures.

The information of the text is distributed into a majority of either simple or coordinated clauses, as shown in the analysis⁵ of the sentence structure of the ST which comprises Appendix 9. For the sake of comparison, the syntactic analysis⁶ of the TT is also provided in this Appendix.

Concerning the verb tenses used, it can be said that the text is structured in terms of “punctual actions by the use of perfective tenses” (Nord, 1991:106) (e.g. ‘pretérito perfeito do indicativo’), when references are made to both the starting point (e.g. ‘começou em 1984’), and the building up of the artist’s career (e.g. ‘foi em frente’). All other verbs are used in the present tense, after all Gauditano is still a frequent contributor to the magazine, which thus explains the ‘presentness’ of the text.

A last comment goes to structures which are intentionally selected, “meant to produce a particular effect on the reader” (Nord, 1991:118): “E aí é que está”. The unmarked formulation would be something like ‘Está aí’, ‘Por isso’. This cleft⁷ construction emphasizes the element ‘aí’, so as to call the reader’s attention to what mostly distinguishes Gauditano from other photographers, clearly spelled out in the paragraph that comes next to it in the ST, with another intentionally selected structure:

“Rosa é dessas, capaz de tirar vida”

- Suprasegmental features: Aside from the importance of sound and rhythm for the interpretation of a poem and of literary texts in general, which are not within the scope of this thesis, Nord (1991:120) says that the aspects of prosody and intonation can also be observed in any kind of written text. She justifies her claim by saying that (ibid.) “though physically mute and inert on the printed page, the text may speak and “act” eloquently by itself for the inner ear and the inner eye of the reader,” as “the recipient of a written text seems to activate some kind of “acoustic imagination” which suggests a particular “phonology” of the text.” In this sense, then, she makes a distinction between “a “normal intonation” and any deviating forms of intonation which are evoked in the acoustic imagination of the reader by the specific choice of lexic, by certain syntactic structures, by signals such as punctuation marks, and by his situational knowledge” (ibid.).

Nord (1991:125) also says that “affectivity and expressivity are mainly reflected in the choice of lexic.” Indeed, the article under analysis is full of words and expressions that indicate the sender’s intention to both focus on and stress the sensibility Gauditano expresses in her work, as well as how fond he is of her (such was also confirmed by Mr. Almeida’s answer to question number 1 of questionnaire number 2, as already mentioned, where he states that “he [Mr. Moraes] is very fond of Rosa (...) and of other lenspeople who have worked with us”). Some assertive/intensifying lexical items (such as ‘mesmo’, in “Rosa é mesmo da praça da fé”) and emphatic evaluations (such as ‘tão’, in “tão rico acervo...”) indeed seem to attract sentence stress, while others produce particular intonation contours. This seems to be particularly linked to the ‘sonority’ found in the Portuguese text, such as Praça da Sé which rhymes with ‘praça da fé’, and ‘espetaculosas’ (not ‘espetaculares’) which rhymes with ‘rendosas’. As suggested by Nord (1991:125), these suprasegmental features provide some clues as to

the characteristics of the sender, in the sense that he too must be a sensitive person otherwise he would not value the work of Gauditano, as well as his emotional state at the moment of writing.

A summary of the analysis of the factors that are *in* the ST (= intratextual factors), based on the information obtained through the analysis carried out with the support of Mr. Paulo de Almeida, would be as follows:

Departing from the idea that an inflight magazine is expected to convey information of interest to travellers, a priori the phatic function was taken as having priority, followed by the referential-informative, then the appellative-persuasive, and finally the expressive function. Further information provided by Mr. Almeida, however, gave an account that the issue selected for the analysis is atypical for the standards of the magazine, since it is a celebratory issue, and that, as such, the article under analysis is also atypical, since it pays tribute to one of the magazine's contributors, i.e., the photographer Rosa Gauditano. This information led me to investigate the influence on the text of the sender's (Mr. Moraes, editor in chief of the magazine and ST-P) intention of paying tribute to Gauditano at the celebration of the magazine's anniversary. Such an intention is indeed reflected particularly on the choice of words (too many adjectives directed towards Gauditano and her work), which then led to a close analysis of the text composition where Rosa Gauditano appears, direct or indirectly, as the Theme of more than 60% of the sentences. This demonstrates that the expressive function dominates the whole text. Attracting possible visitors' attention, informing and raising recipients' interest are then just secondary functions. In short, there is primacy of lexic over all other features, which are then all subordinate to the expressive function.

More explicitly, (i) the *subject matter* is mentioned in the title and the expectation raised by the title is confirmed by the analysis of the isotopic levels in the text (*cf.* (ii)

lexic); (iii) the *content* of the article points to the subject matter and determines (iv) the *composition* of the text. Both the subject matter and the content have a strong influence on *lexic*: the semantic field of ‘praising’ characterizes the text and (v) *presupposes* some background knowledge of the places, events, folkloric/religious manifestations registered by Gauditano’s lenses, reflected especially on proper nouns. ‘Praising’ is also reflected on the (vi) *non-verbal elements* (the layout and particularly the pictures included in the text, whose function is solely to illustrate the information conveyed by the verbal elements), as well as in the thematic organization of the (vii) *sentences*, as from a syntactic point of view the analysis of sentence structure showed that very little coordination was used. This feature attests to the informal and conversational tone of the text, which retains aspects of the spokenness of the language. Last but not least, ‘praising’ is reflected on the (viii) *suprasegmental features* represented by some assertive/intensifying lexical items and emphatic evaluations.

Now that the ST analysis has been carried out according to the two first steps of the looping model described in the beginning of this chapter (the third step cannot be taken for I am now in the position of a critic, not of a translator), I will examine which translation-relevant ST elements might have posed problems to the TRL, Mr. Paulo de Almeida, for the production of the TT, “A Photographer’s Art and Struggle”. The main concern is to verify how he dealt with such elements, which ones had to be adapted, when and where necessary, to the TT *skopos* and matched with the corresponding TL elements. In short, to check how Mr. Almeida decided which of the potentially appropriate TL elements would be suitable for the intended TT function (Nord, 1991:33). Finally, as mentioned in 3.1.1. above, to verify “if the translator has succeeded in producing a functional text conforming to the initiator’s needs” (*ibid.*), and if the target text is congruent with the TT *skopos*.

3.2. – Potential translation problems and their treatment

3.2.1. – ST elements that might have been problematic for transfer

The ST analysis enabled the critic to survey of the following ST elements that might have posed problems to the TRL when rendering his text into English, or that might have influenced his translation decisions:

3.2.1.1. – As mentioned in 3.1.2.2. above ('Sender'), the name of the ST author/producer/sender is not stated. Considering that the article is about a professional photographer who works for the magazine, and furthermore, that it praises her work, it is reasonable to assume that the name of the author is not mentioned because it has been written by the editors themselves (as confirmed later on by Mr. Almeida⁸), who also take the responsibility for the materials, since someone has to be responsible for what is published in Portuguese in the magazine. For Nord's model (1991:16), however, this information is relevant for the analysis because, if the translator does not know the situation in which the ST production occurred and cannot ask the S or ST-P for information because s/he is dead or not traceable, s/he has to rely on conjecture, thus 'scientific verification' cannot be claimed (*cf.* Glinz 1977:46, *apud* Nord 1991:16). This leads me to conclude that, accordingly, Nord's model of text analysis in translation is, a priori, particularly helpful for the TRL when there is a S who can be traceable or, as in the case of this analysis, when there is a Mr. Almeida around to provide the analyst with the necessary information about the ST-P and/or S and the situation of the ST production. Now, forgetting that I myself am a translator and assuming the role of a critic, I take this opportunity to pose the first questioning regarding Nord's model: were

it not for Mr. Almeida's goodwill in providing me with the name of the author/ST-P and his intention(s)/motive(s) for producing the text so that I could better analyze the ST situation (and not rely on conjectures, then), could the 'scientific verification' of this work not be claimed as well? As from the ordinary recipient's point of view, except for Rosa Gauditano (to whom the text was actually written), who else could be interested in knowing the name of the author of such an article? In short, would this information be important to the ordinary recipient inasmuch as the text does not raise any controversial issues that could please some readers while displeasing others, as also mentioned in 3.1.2.2. above ('Recipient')?

Problem number 1: related to the sender (ETF), in connection with the ST situation. Is this relevant for the production of the TT?

3.2.1.2. - The title in Portuguese is not very precise, i.e., it is somewhat vague as it does not state what kind of art Gauditano is engaged in. Were Mr. Almeida not an in-house translator who knows that Gauditano is a photographer and he would not have been able to restrict the number of possible extralinguistic realities described in the text, to say but the least, as claimed by Nord. I now pose the second questioning as regards her model: first of all, since the second step of the looping model consists in analyzing the ST thoroughly, would it be too difficult for Mr. Almeida, as a translator, to 'guess' what (or who) the text is about through a quick reading of it, as proposed by the first part of this second step (*cf.* 3.1.1.)? Secondly, even if the title pointed to a hard challenge (such as the translation of a project for the construction of a hydroelectric power plant, for instance), as an in-house translator would he be in the position to refuse the task? On the part of the recipient, this vagueness might lead him/her not to read the article since s/he cannot retrieve information about the subject matter from the title, but,

on the other hand, it might also raise the curious recipient's interest in reading the material so as to find out what (or who) exactly the text is about.

Problem number 2: related to the subject matter (ITF), in connection with the recipient's expectations (ETF). Is this relevant for the production of the TT?

3.2.1.3. - The analysis of the extratextual factors carried out in 3.1.2.2., as well as of the intratextual feature 'text composition' (microstructure) in 3.1.2.3 – Part II above, shows that the sender's intentions of entertaining and informing the recipients should not pose as many problems to the translator as the intention of paying tribute to the photographer, which coincides with one of the motives for text production. This is explained by the fact that the first two of them (entertaining and informing) are linked to knowledge presuppositions and could be more easily solved by the inclusion of footnotes, endnotes, explanatory notes, etc. Implicit allusions to the reality of the boys of 'Praça da Sé', and therefore to the socioeconomic situation of a great portion of Brazilian children, could also be more easily solved by the inclusion of such notes. Yet the third intention (paying tribute to Gauditano, which turned out to be the main one as it places the expressive function as prevailing over all other functions in the text) is related to the lexical items used to convey an affective message, and this should be a more difficult task for the TRL. The real problem should therefore lie in how to preserve this intention in the TT, i.e. how to convey the message in English with the same strength of the Portuguese words.

Problem number 3: related to intention (ETF), in connection with the recipient's presuppositions and the choice of words of the text (ITF). Is this relevant for the production of the TT?

3.2.1.4. - The analysis shows that the only problem concerning the recipients of the text (since the TRL has the profile of them and it is an editorial policy to avoid issues that might displease some readers while displeasing others, *cf.* 3.1.2.2., ‘Recipient’) is related to knowledge presuppositions, which are linked to the sender’s intentions, as seen above, if these are to be preserved in the TT. The profile of *Ícaro*’s readers shows that Brazilian recipients might have the presupposed knowledge of the geography of Brazil (easily solved since issue number 170 of the magazine provides a map of Brazil on pages 138-139) and the history of Brazil, as well as of the Catholic rituals (if these recipients are Catholics), in order to locate the places and understand the festivals the text describes in relation to Gauditano’s work. The same cannot be expected from foreigners on board Varig/RioSul aircraft. This issue thus deserves the translator’s special attention.

Problem number 4: related to the recipient (ETF), in connection with the recipient’s presuppositions (ITF). Is this relevant for the production of the TT?

3.2.1.5. - As regards the medium, it does not favor the layout (non-verbal element) of the text, which is subordinate to the bilingual nature of the publication. In fact, the medium seems to impose space restrictions – the first clue to such restrictions is that the ST has seven paragraphs whereas the TT has only five, as mentioned in 3.1.2.3, Part II, ‘Composition’. These restrictions, however, should not affect the TT (i) content, and (ii) composition, as well as the elucidation of presupposed knowledge, if the TRL is to comply with the sender’s intentions.

Problem number 5: related to space restrictions (ETF) imposed by the magazine (medium – ETF), which thus affects the layout (non-verbal element - ITF), in

connection with content, composition and presuppositions (ITF). Is this relevant for the production of the TT?

3.2.1.6. - As to the place of text production, it is reflected on (i) the proper nouns present in the article. These are: Praça da Sé, indicating that the ST-P/S of the text and the artist herself may both be from São Paulo (*cf.* 3.1.2.2. above, 'Sender'); the country of origin, Brazil, since the names of some Brazilian states are mentioned (Minas Gerais, Goiás, São Paulo etc.); the names of the festivals (Círio de Nazaré, etc.); and (ii) common nouns which identify items that belong to the Brazilian culture: 'urucum', 'jenipapo', etc., therefore culture-specific knowledge which cannot be presumed to be shared by the target recipient (*cf.* 3.1.2.2., 'Presuppositions'). This poses the following questions for translation transfer: of course the names of the cities and states cannot be translated into English (these referring expressions have as their referent the Brazilian context, i.e., entities which are defined by their very formulation⁹) and the recipients can locate such places in the map of Brazil provided on pages 138-139 of issue number 170, as stated in item 4 above. However, as concerns the names of the festivals, should they be translated into English? If so, will they say anything to a foreigner? In case such proper nouns are preserved in the Portuguese language, would they not require further explanations in view of the knowledge presuppositions discussed above? The same applies to those common nouns aforementioned: if translated into English, would they mean anything to the TT-R?

Problem number 6: place of text production (ETF), in connection with content and presuppositions (ITF). Is this relevant for the production of the TT?

3.2.1.7. - The time of text production should not pose any problems to the TRL when producing the TT because the information contained is atemporal, therefore no modernisms or obsolete words have been used in the ST. As regards temporal deictic elements, the analysis carried out above (3.1.2.3., Part II, 'Lexic') shows that there is only one such an element ("em março do ano que vem"), which can be easily elucidated since the magazine has the date on its cover (October 31, 1998).

Therefore, this item should pose no problems for TT production.

3.2.1.8 - The problem that lies in what regards the motive for text production is particularly linked to the sender's intention of paying tribute to Gauditano, as discussed above, which in turn is reflected on the microstructure of the text and on the choice of words (lexic) to be used in the TT.

Problem number 7: related to the sender's intention (ETF), in connection with the microstructure of the text and the choice of lexical items (ITF). Is this relevant for the production of the TT?

3.2.1.9. - Finally, the whole ST analysis carried out above shows that there is a change in the hierarchy of functions. More explicitly, the semantic field of praising Gauditano and her work dominates the text (as mentioned in the summary of the analysis of the intratextual factors above), therefore priority in the TT production should also be given to the expressive function, again if the sender's intention is to be preserved in the TT, followed by the referential-informative function, then the phatic function, and lastly the appellative-persuasive function (since the places described in the text are out of Varig's regular routes). A question is thus raised: does this hierarchy

have to be preserved in the TT? If so, how to preserve it in order to comply with the sender's intention(s)?

Problem number 8: related to text function (ETF), in connection with the sender's intentions/motives (ETF). Is this relevant for the production of the TT?

Appendix 10 presents a visualization of the problems surveyed.

In the next section I will proceed to the analysis of the TT in order to verify how the ST elements surveyed above were tackled by the translator in view of *relevance*, *loyalty* and *functionality*.

3.2.2. – Analysis of the TT regarding the ST elements assumed as problematic for translation purposes, as surveyed above

3.2.2.1. – Sender's (Text Producer's) name (Problem number 1)

As the author's/sender's/text-producer's name of the Portuguese text is not stated, the name of the respective translator is not stated either. However, as per phone conversation held sometime in September 1998, when responding to my letter (Appendix 11) asking for permission to have the magazine as *corpus* of this thesis, Mr. Almeida informed me that he is the person in charge of the translations carried out for *Ícaro Brasil*, and therefore he is the TT-P. (This information, however, could be easily obtained as it is presented in the imprint of the magazine (p. 130)). As TT-P, Mr. Almeida certainly takes the responsibility for what has been transferred from the ST to the TT (since someone has to be responsible for what is published in English in the magazine). For the critic, this information is important in terms of access to the translator's transfer strategies, which is one of the two options for translation quality assessment (*cf.* 3.1.1. of this thesis). For the ordinary recipient, however, as I

understand, knowing or not knowing the name of the TT-P would not make any difference for the same reasons presented in 3.2.1.1. above. Therefore, I take it that this information was regarded as irrelevant for the TT production as it does not affect its recipients. Concerning the issue of ‘scientific verification’, it should be stressed that Nord makes no comments in what regards the name of the TRL so that the critic does not have to rely on conjectures...

3.2.2.2. – Title (Problem number 2)

The title in English is “A Photographer’s Art and Struggle”, thus more explicit than its counterpart in Portuguese in that it does state what kind of art the subject of the text, Rosa Gauditano, is engaged in. On the other hand, contrary to its counterpart in Portuguese, the name of the photographer is omitted. It seems that by omitting the artist’s name, the TRL has taken the art (photography) as being more appealing to the TT-R than the artist. Thus, those recipients who appreciate photography might immediately be interested in reading the article, and therefore the expectations raised by the title would be *partially* met. I emphasize the word *partially* because those recipients who expected a text describing cameras, special lenses and techniques for photographing would be disappointed, since the article does not focus on the ‘material’ aspect of the matter. Another assumption is that, in spite of exhibiting abroad (Texas, USA and Mexico City, Mexico), the name Rosa Gauditano might not say much to TT recipients. As for the critic, the English title is also somewhat misleading in what regards text function: photography reminds of tourism, which in turn reminds of travelling, which in turn reminds of Varig/RioSul aircraft. This (mistakenly) points to the idea that the article aims at attracting possible visitor’s (phatic function), informing about the Brazilian areas where the festivals registered by Gauditano take place

(referential-informative function), raising readers' interest and eventually 'seducing' them to visit those areas (appellative-persuasive function) (cf. 3.1.2.2., text function). It was not until the analysis of the intratextual factors was carried out, however, that this view was changed, when the expressive function was then taken as definitely prevailing over all the others, at least in the ST. Considering this somewhat misleading character of the English title in what regards the text function, it seems that by not translating the title literally ("Rosa Gauditano's Art and Struggle", as it would be) the TRL has taken the issue as relevant at least to attract the recipients' attention to the TT. This assumption seems to be congruent with the information provided by Mr. Almeida in his answer to question number 22 of questionnaire number 1, which gives an account that to translate only the message conveyed by the original title (non-literal translation) is one of the criteria he adopts for the translation of the titles and headlines of the articles in *Ícaro Brasil* magazine.

3.2.2.3. – Sender's intention/recipients' presuppositions/choice of words

(Problem number 3)

As mentioned in 3.2.1.3 above, the ST-P expects the recipients to have some knowledge of the geography of Brazil so as to at least locate the regions where the festivals take place. Both ST and TT recipients could easily have access to this information in the map of Brazil provided on pages 138-139 of the issue (as already mentioned in 3.2.1.6. above). As regards the presupposed knowledge of the history of Brazil for a better understanding of the religious/folkloric manifestations of its (mystic/religious) people, as well as the allusions to the Brazilian reality which cannot be regarded as being part of the TT recipients' horizon, no footnotes, endnotes or

explanatory notes were included in the TT to provide its recipients with the information they are likely to lack. This non-inclusion of such notes is justified in Mr. Almeida's e-mail of March 10th, 2000, and in his answer to question number 24 of questionnaire number 1, where he states that "implicit allusions are not relevant at all" as regards the influence of extratextual factors on the quality of his work as a TRL, along with his claim of space restrictions in the magazine (as also per his answer to question number 15 of the same questionnaire, reaffirmed in questionnaire number 2). This item is better analyzed below, in 3.2.2.4. From the critic's viewpoint, such information is relevant for the production of the TT, if the TRL wants the recipients to fully understand the article. From the translator's viewpoint, however, such space restrictions do not "necessarily mean the omission of *relevant* data" (my emphasis), as informed by Mr. Almeida in his answer to the aforementioned question of questionnaire number 1, thus implying that these presuppositions were not deemed relevant to him as they would be to the critic. As for the third intention of the ST-P ('praising'), which is linked to the choice of words in the text, its preservation in the TT is better assessed in relation to the analysis of the following features in the TT:

3.2.2.3.1. – Analysis of the TT composition and lexic

- TT composition – As the ST is an independent text, the TT is just as independent, and just like the ST, it is also coherent (*cf.* 3.1.2.3., Part II, 'Composition'). Its informational macrostructure (i.e. composition and order of information) is also as simple as that of the ST: it is divided into five paragraphs due to the merger of paragraphs 4 and 5, as well as of 6 and 7 of the ST, as shown below:

ST	TT
<p><u>Paragraph 4 –</u> “E aí é que está. Há fotografos que competentemente registram, outros colhem, não se sabe como, aquela vida em si que perpassa todo o animado e todo o inanimado.”</p> <p><u>Paragraph 5 –</u> “Rosa é dessas, capaz de tirar vida até de uma modelo. Suas fotos recendem a urucum, jenipapo, penas de cocar, asas de anjo, tropel de cavalos, última candura de menino de rua. Tudo milagrosamente vivo, em três, quatro, infinitas dimensões.”</p>	<p><u>Paragraph 4 –</u> “While some photographers just record competently the subjects they choose, others have a special talent for displaying life itself. Rosa belongs to the second group; she can make even a fashion model show life. Her photos emanate that scent of annatto dye, headdress feathers, angels’ wings, the clip-clop of horses, the last flash of innocence from a homeless child – all miraculously alive, in three, four – an infinity of – dimensions.”</p>
<p><u>Paragraph 6 –</u> “E tudo, quando possível, muito alegre. Talvez esse seu Gauditano tenha a ver com <i>gaudere</i>, que em latim quer dizer: alegrar-se. Na obra de Rosa Gauditano há alegria enorme, além de uma enorme fidelidade: Rosa é da praça da fé.”</p> <p><u>Paragraph 7 –</u> “Que outras apontem suas lentes para coisas mais rendosas e espetaculosas. Rosa, ao que tudo indica, vai continuar com seus índios, seus anjos, suas crianças sem solução, suas festas Quase perdidas no interior de um Brasil que tão pouco conhecemos. Com apoio ou sem apoio, isso não importa. Rosa é mesmo da praça da fé.”</p>	<p><u>Paragraph 5 –</u> “The surname Gauditano probably derives from <i>gaudere</i>, Latin for “rejoycing,” and Rosa’s work is filled with joy and fidelity. Many others may turn their viewfinders to more spectacular, more profitable subjects. Rosa will stick to her Native Brazilians, her angels, her helpless children, her almost forsaken festivities – however small the support she gets, because her motives come from her soul.”</p>

Table 3.1. – Treatment of TT composition: merger of ST paragraphs.

Just as the ST, the TT also has fairly clear beginning and end: a short but informative introductory paragraph marks the beginning of the text by presenting a brief description of the photographer’s work, the places where it is exhibited and what it consists of. It thus reveals the author’s/sender’s intention of calling the reader’s attention to the work Gauditano does (referential-informative function), as a sort of appeal to him/her (appellative-persuasive function), whereas the conclusion is marked by a paragraph which, unlike the ST, also praises her work, but this time by linking it to a possible origin of her surname and the influence of such origin on her personality (expressive function). The TRL thus complies with the sender’s intention of somehow

inviting the reader to search for more information about the artist and her art. The body of the text comprises a brief description of the photographer, also with special focus on her work and her contribution to the magazine. Thus, just like the ST, the TT does not follow a course of action or a chronological order, since reference to time is also mostly given in connection with the experience Gauditano has, presumably for the same reasons. Some dates are also given, but again just as secondary information or illustration. As regards the microstructure of the text, as stated in 3.1.2.3. above, the analysis is focussed on the semantic or functional point of view so as to distinguish how the information units are distributed. Thus, the Theme structure (sentence parts and their relation) has also been chosen for analysis, this time with the aim of verifying whether the expressive function of the ST has been preserved in the TT through the thematic organization of its sentences and clauses:

St ₁ – Th	- The photographer Rosa Gauditano, ...
St ₂ – Th	- Her exhibition ...
St ₃ – Th	- Her touching show ...
St ₄ – Th	- Her rich collection ...
St ₅ – Th	- Rosa shines ...
St ₆ – Th	- Everything she captures ...
St ₇ – Th	- While some photographers ...
St ₈ – Th	- Rosa belongs ...
St ₉ – Th	- Her photos ...
St ₁₀ – Th	- The surname Gauditano ...
St ₁₁ – Th	- Many others ...
St ₁₂ – Th	- Rosa will ...

As verified, contrary to the ST in which the main referent is Rosa Gauditano, in the TT her work appears in Theme position just as much as her name. As the title suggests (*cf.* 3.2.2.2 above), it seems that emphasis is therefore placed on the art and not on the artist, thus showing that the informative function, rather than the expressive one, prevails in the text. However, this microstructure also reflects the subject matter of the

text being linked to the sender's intention, but this time corresponding to the basic functions of communication as regards the author's attitude or feelings towards the things and phenomena registered by Gauditano's lenses, not towards Gauditano herself. Yet the difference is very slight: St₆, for instance, is a case in which the whole clause is in Theme position. Downing and Locke (1992:234) explain this occurrence in the following terms:

Two or more clauses make up a clause complex. The importance of the initial element is such that the clause which is chosen to be placed first can be considered thematic in relation to the whole clause complex.

What is important to point out in this instance is the communicative function of the initiating clause as Theme. In the case of "Everything she captures" (St₆), a special framework was preferred, with a reference to Gauditano's art as the starting point. Again, the emphasis is on the *art*, not on the *artist*. On the other hand, the same occurs in St₁₀ in what regards the art, as reference to the possible origin of 'Gauditano' is used to link its meaning with the artist's work ("... Latin for "rejoycing," and Rosa's work is filled with joy and fidelity"). There is, then, a change in the hierarchy of functions in the TT, as the TRL aimed at the passengers on board Varig/RioSul aircraft as his main recipients, not at Gauditano (cf. 3.1.2.3., Part II, 'Lexic', 'Recipient'). This does not mean, however, that he forgot the sender's intention of paying tribute to the photographer at the celebration of the 15 years of existence of the magazine, as attested by the analysis of the lexical items below.

- TT lexic – If the selection of lexic in the ST shows that Moraes is a person who has sensibility to admire and value the work of a photographer (cf. 3.1.2.3., Part II, 'Lexic', 'Sender'), the analysis of the work carried out by Mr. Almeida shows that he is a translator who has both a sense of *loyalty* towards the sender and the sender's intention,

and a concern for his TT recipients, thus a sense of *functionality*. His sense of loyalty is clearly shown in the transfer of words and expressions praising Gauditano (e.g. “Sua comovente mostra ...” has been transferred into English as “Her touching show”, therefore reflecting Moraes’ intention of praising), whereas “...Cores e Festas desde 1991 corre o Brasil ...” has been preserved in Portuguese with its corresponding meaning in English in parenthesis (e.g. “...Cores e Festas (Colors and Festivals...) has traveled throughout Brazil since 1991”), therefore reflecting his sense of functionality by being concerned with his recipients’ understanding of the Portuguese title of the show. Words that convey strong feelings, as in “...rigor e paixão...” (‘rigor and passion’), that intend to broaden the dimension of Gauditano’s work (“...alegria enorme, ... enorme fidelidade...”), and intensifiers (‘tão’, as in “tão rico acervo...”, ‘devidamente’, as in “devidamente rosado...”) have been omitted, as well as the word puns (“Rosa é da praça da fé”, which in Portuguese was used to rhyme with ‘Praça da Sé’). However, the sender’s intention of paying tribute to Gauditano has been preserved in the TT as Mr. Almeida did “convey the contents of the original text to foreign readers” (cf. his answer to question number 4 of questionnaire number 2) by transferring to his English text the main lexical items which make a positive reference to Gauditano. This is verified as follows:

ST	TT
“Tudo, <u>o triste e o alegre</u> , devidamente rosado de vida recém-colhida...”	“Everything she captures on film – <u>the joyful and the sad alike</u> – is <u>rose colored, like new-born life</u> .”
“Rosa é dessas, <u>capaz de tirar vida até de uma modelo</u> .”	“... she can make <u>even a fashion model show life</u> .”
“Talvez esse seu Gauditano tenha a ver com <u>gaudere</u> , que em latim quer dizer: <u>alegrar-se</u> .”	“The surname Gauditano probably derives from <u>gaudere</u> , Latin for “ <u>rejoycing</u> ”...”
“Na obra de Rosa Gauditano há <u>alegria enorme</u> , além de uma enorme <u>fidelidade</u> ”	“... and Rosa’s work is filled with <u>joy</u> and <u>fidelity</u> .”

Table 3.2. – Treatment of some ST lexical items for the production of the TT: meaning transfer.

Regarding the recipient's orientation, it is also reflected on the text, as only college graduates, high-school graduates and Class A readers/passengers are assumed to understand the metaphor "rose-colored, like new-born life", also a sort of pun, as 'rose' is a play on the word 'Rosa'. Lexical items referring to the cultural background, such as the proper noun "Praça da Sé" (e.g. "meninos pulando à contraluz nos laguihos da Praça da Sé") have been omitted (thus, there was no need to find a word in English to rhyme with Sé, as in the ST)¹⁰. This is linked to the dimension of 'space' which, in turn, is linked to 'presuppositions' (cf. 3.1.2.3, Part II above), as the TRL took into consideration the fact that such an allusion cannot be expected to be part of the TT-recipient's horizon and could not be explained in a note because of the problem of space restrictions in the magazine. Yet, words that belong to the cultural repertoire of 'some' ST recipients such as 'urucum', 'penas de cocar', 'asas de anjo' and 'tropol de cavalos' (cf. 3.1.2.3., Part II) have been literally translated into English as 'annatto dye', 'headdress feathers', 'angels' wings', and 'the clip-clop of horses', respectively (TT readers could certainly find out more about their meanings by looking them up in a good English dictionary); 'jenipapo', however, has been omitted in the TT, presumably because it would require an explanatory note for which Mr. Almeida would not have space in the magazine¹¹, in spite of the fact that the word 'genipap' is presented in *The American Heritage Dictionary of the English Language*.

One more TT feature that has called attention was that the only deictic element of the ST, "em março do ano que vem", has also been eliminated in the TT; instead, it was replaced by "in March 1999". This explicitation is another sign of the concern for the TT-R in the sense that s/he does not need to look at the date printed on the cover of the magazine in order to know the exact date of Gauditano's show in the U.S.A. The other extratextual factors that have an impact on the choice of words in the TT (cf. 3.1.2.3.,

Part II, 'Lexic') and that have not been discussed here, namely medium and motive, conform with the ST and the sender's intention.

The analysis of the TT lexic carried out above therefore points to a change in the hierarchy of functions in the transfer of the ST: due to the elimination of the intensifiers that strengthen the qualities of the artist and her work (again because of the space restrictions in the magazine, as mentioned above), the referential-informative function prevails in the text, followed by the phatic function, followed by the expressive function, and finally by the appellative-persuasive function (also according to the information provided by Mr. Almeida in his answer to question number 2 of questionnaire number 2). This analysis also helps the elucidation of the items below, surveyed as problematic for transfer.

3.2.2.4. – TT recipient/presuppositions (Problem number 4)

The analysis of the TT lexic above shows how most of the problems of the TT recipients in connection with their presupposed knowledge have been tackled by the TRL, and therefore no further analysis would be necessary. However, it is interesting to observe that the issue of the presupposition linked with the allusions to the (street/homeless) boys of 'Praça da Sé' has been solved by the TRL by omitting it in the TT:

ST	TT
"E assim vai a própria Rosa em frente, com seus índios ameaçados, festas esquecidas, meninos pulando à contraluz nos laguinhos da Praça da Sé."	"Rosa shines with her endangered forest people, forgotten festivals and homeless children."
"Com apoio ou sem apoio, isso não importa. Rosa é mesmo da praça da fé."	"... – however small the support she gets, because her motives come from her soul."

Table 3.3. – Treatment of presupposition: omission in the TT.

I then report back to Mr. Almeida's answer to question number 15 of questionnaire 1 (*cf.* 3.2.2.3. above), where he states that "often the English text is far

smaller than the Portuguese original. Yet that doesn't necessarily mean the omission of relevant data...". Therefore, it should be observed that *relevance* here is treated by the TRL in relation to the space allocated in the magazine for the English text, as also attested by his answer to question number 4 of questionnaire number 2: "Unfortunately, I didn't have sufficient space to explain, say, what are the Epiphany dramatizations of the Minas Gerais hinterland, which may seem mysterious to protestants. We had to rely on the photos as graphic examples." In this specific instance, some explicitation would then have been added, were it not for the scarcity of space. In a similar vein, omissions are accounted for by the notion of relevance also in relation to the TT readership. As an illustration of this point, Moraes' observation in the ST "no interior de um Brasil que tão pouco conhecemos," has been omitted by Mr. Almeida in the TT. I take it that he probably believes this to concern Brazilians only, since they are the ones who should know 'this Brazil' Gauditano registers in her photos.

3.2.2.5. – Space restrictions/content/composition/presuppositions

(Problem number 5)

As mentioned in 3.2.1.5. above, the space restrictions imposed by the medium should not affect the content of the text. Information provided by Mr. Almeida also gives an account that, regarding the article under analysis, he "tried to convey the contents of the original text to foreign readers." Therefore, the analysis below is carried out in order to verify whether the TT content has been affected by the space restrictions above mentioned and, if so, how Mr. Almeida tackled this problem.

Title: A PHOTOGRAPHER'S ART AND STRUGGLE

1. Introduction: just like the ST, the introduction to the TT also comprises a short but comprehensive presentation of Rosa Gauditano: she is a photographer who has been contributing to the magazine for 15 years; she concentrates on children,

indigenous peoples and Brazilian festivals. The main places where she has been exhibiting her photos are also mentioned, as well as the dates of the exhibitions.

2. Notes on Rosa Gauditano:

- 2.1. – Her most important exhibitions (“Our Tribe”, “*Colors and Festivals*”)
- 2.2. – When her career started (1984) and how it developed up to the present (“... since 1991.”)
- 2.3. – What her work consists of (“... endangered forest peoples, forgotten festivals and homeless children.”)
- 2.4. – What distinguishes her work from others (“While some photographers ..., others have ... (...) Rosa belongs to the second group.”)
- 2.5. – How her personality is reflected on her work (“The surname Gauditano probably derives from *gaudere*, Latin for “rejoycing,” and Rosa’s work is filled with joy and fidelity.”)

3. Conclusion: future perspectives for her work (“Rosa will stick to her Native Brazilians, her angels, her helpless children, her almost forsaken festivities...”)

No signature

Phone/fax of Rosa Gauditano are given in a short footnote, in Portuguese.

As verified, problem number 5 has thus been solved as follows: the space restrictions imposed by the magazine have indeed affected the layout of the TT, thus also affecting its composition and presuppositions (as shown in the analysis carried out in 3.2.2.3.1. above), without jeopardizing, though, its content. Indeed, Mr. Almeida succeeded in conveying “the contents of the original text to foreign readers”, taking the term to mean the ‘core’ or ‘primary’ information in the ST.

3.2.2.6. – Place of text production, in connection with content and presuppositions. (Problem number 6)

As verified in the analysis of lexic carried out in 3.2.2.3.1. above, the place of text production is reflected on both the proper nouns and the common nouns which identify items that belong to the Brazilian culture. Such an analysis has also shown that the only proper noun identifying a public square of São Paulo (“Praça da Sé”) has been omitted

in the TT. Those proper nouns identifying Brazilian states have been preserved (*cf.* 3.2.1.6. above), while the common nouns, as already discussed in 3.2.2.3.1., have been translated into English (except for 'jenipapo'). But one item that has really called attention was the transfer into English of those proper nouns which refer to the Brazilian festivals registered by Gauditano. The table below shows how these nouns have been treated in the TT:

ST	TT
Festa do Divino	Pentecost festivities
Cavalhadas	Horseback pageants
Círio de Nazaré	October festival
Congadas e Reisados	Epiphany dramatizations

Table 3.4.- Treatment of ST proper nouns: word-for-word rendering

Except for 'Círio de Nazaré', whose translation into English certainly does not say anything to foreigners but that the festival takes place in October, all the other festivals have been rendered into English in accordance with the informative level of the ST. In other words, Mr. Almeida managed to convey the meanings of such festivals to foreign readers by providing them with their closest correspondents in the TL, as attested by the *American Heritage Dictionary of the English Language*¹². By so doing, he has both solved the problem concerning the space restrictions in the magazine (again!), which does not allow for the use of notes, without jeopardizing the content of the text and, most importantly, providing enough explicitation to guarantee TT recipients' understanding of the segments. Had he left their names in Portuguese and he would have been obliged to use explanatory notes so as to tackle the presuppositions contained in the text. In addition to showing one more time his sense of *functionality* by finding a solution to both his problem (space restrictions) and to the readers' problem

(presuppositions), he was also loyal to the sender in terms of complying with his intention of informing readers that Brazil has festivals other than Carnival. Last but not least, by so doing he also conveyed the information that he considered relevant to the TT recipients/readers.

3.2.2.7. – Sender’s intention/microstructure of the text/choice of lexical items (Problem number 7)

The problem that lies in what regards the motive for text production is linked to the sender’s intention and its reflection on both the microstructure of the text and the choice of words to be used in the TT (*cf.* 3.2.1.8.). As the motive for text production that might as well have posed problems to the TRL is the tribute to the photographer, which coincides with the sender’s intention, I refer my reader back to section 3.2.2.3. above, particularly to 3.2.2.3.1., where the microstructure of the text is analyzed and evaluated in ‘Composition’, and the choice of words is also analyzed and evaluated in ‘Lexic’, respectively.

3.2.2.8. – Text function/sender’s intention (Problem number 8)

The change of hierarchy of functions in the TT in connection with the sender’s intention is verified in the analysis of the TT composition carried out in 3.2.2.3.1. above, and therefore no further discussion is necessary.

Tables 3.5 and 3.6 present a diagrammatic summary of the analyses of both extra- and intratextual factors surveyed in the articles “A Arte e a Batalha de Rosa Gauditano”, and/or “A Photographer’s Art and Struggle.”

**TABLE 3.5. - SUMMARY OF THE EXTRATEXTUAL FACTORS SURVEYED
AND THEIR RELEVANCE FOR THE TT PRODUCTION**

Factors	Source Text	POTENTIAL TRANSLATION PROBLEMS	Target Text	Relevant?	ACTUAL TRANSLATION SOLUTIONS
Sender (Who?)	Mr. Carlos Moraes, editor in chief of <i>Icaro Brasil</i> magazine.	1 - Name of the ST-P and S not stated.	The same as ST.	Yes	Mr. Paulo de Almeida, editor of English of <i>Icaro Brasil</i> magazine. Name of the TRL is not stated.
Intention (What for?)	Praising Celebrating Entertaining Informing	2 - How to convey 'celebrating' and 'praising' to TT recipients.	The same as ST.	Yes	Informing Entertaining Praising Celebrating
Reception (to whom?)	Portuguese-speaking passengers on board Varig/RioSul aircraft.	3 - Background knowledge as regards: Geography of Brazil History of Brazil Catholic church rituals Implicit allusions.	English-speaking passengers from all over the world on board Varig aircraft.	Yes	Background knowledge: Provided (map) Not provided Translated Omitted
Medium (by which medium?)	Magazine (146 pages), glossy paper, beautiful colored photos.	4 - Space restrictions imposed on the English text.	The same as ST.	Yes	Layout subordinate to the bilingual nature of the publication.
Place (where?)	Production: RMC office/São Paulo, SP. Reception: Varig/Rio Sul aircraft.	5 - Reflected on: Proper nouns Country of origin Festivals Common nouns	Production: RMC office/São Paulo, SP Reception: Varig international flights.	Yes	Nouns: Preserved Preserved Translated Translated/omitted
Time (when?)	Production: before October 98. Reception: October 98 and afterwards.	6 - No problems for transfer due to the atemporal aspect of facts. Deictic element.	The same as ST.	No	Comforms with ST. Deictic element not transferred.
Motive (why?)	Celebrate Pay tribute	7 - Same as intention.	The same as ST.	Yes	Preserved Preserved
Text Function (with what function?)	Expressive Phatic Informative Appellative	8 - Preservation of ST hierarchy of functions.	Change in the hierarchy of functions.	Yes	Informative Phatic Expressive Appellative

Based on Nord, 1991:143.

TABLE 3.6. – SUMMARY OF THE INTRATEXTUAL FACTORS SURVEYED AND THEIR RELEVANCE FOR TT PRODUCTION

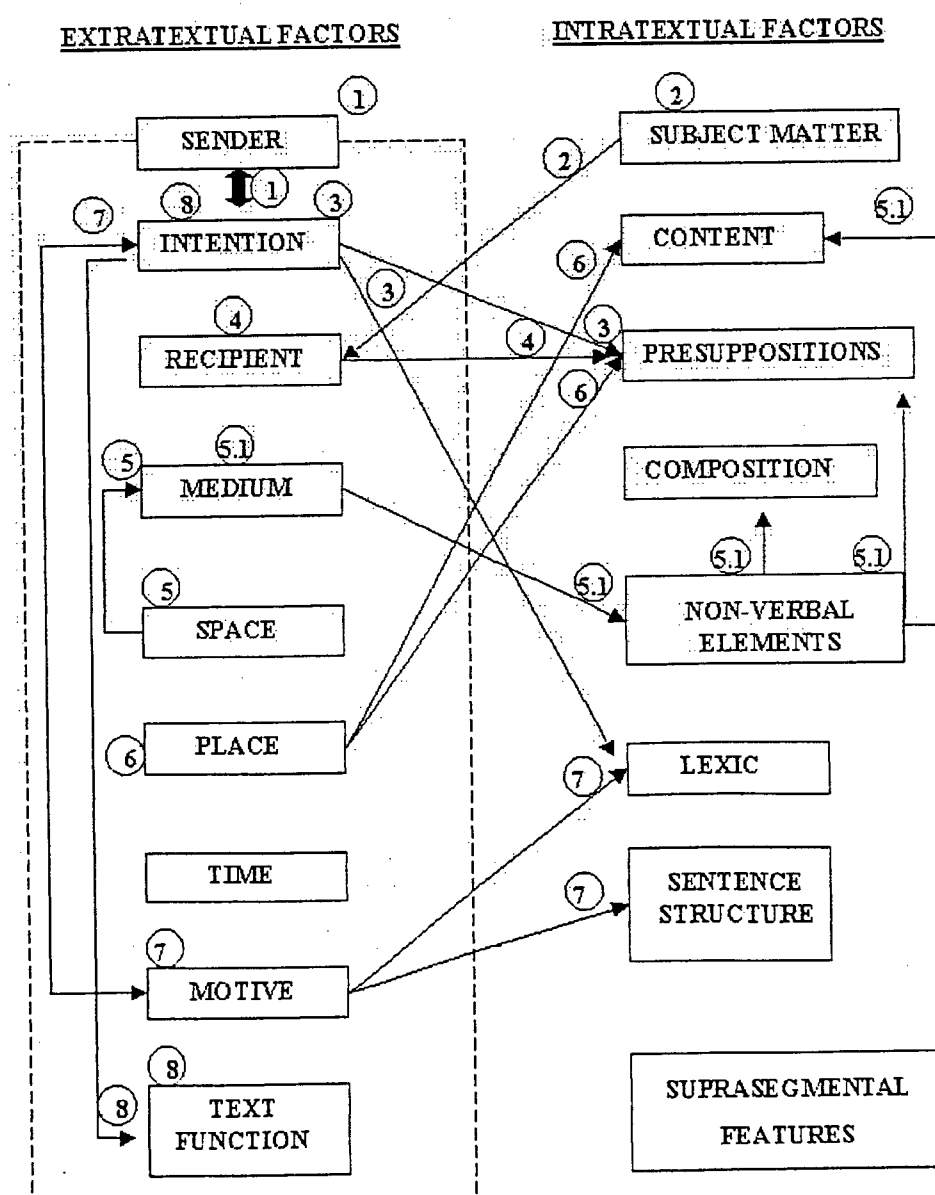
Factors	Source Text	POTENTIAL TRANSLATION PROBLEMS	Target Text	Relevant?	ACTUAL TRANSLATION SOLUTIONS
Subject matter (on what subject matter does s/he say?)	Given in the title. Emphasis on the artist. One subject matter dominates the text.	1 - The title does not state Rosa Gaudiano's art.	Given in the title. Emphasis on the art. One subject matter dominates the text.	Yes	The title states the art but omits the name of the artist.
Content (what?)	Title Introductory paragraph Body of the text Conclusion	2 - Space restrictions might have jeopardized the transfer of content to TT.	Not affected by space restrictions.	Yes	Title Introductory paragraph Body of the text Conclusion
Presuppositions (what not?)	Background knowledge of Geography of Brazil History of Brazil Catholic church rituals Allusions	3 - Information not shared by TT recipients. Elucidation required. Space restrictions for elucidation of such information.	Absence of notes. Elucidation of some pre-supposed knowledge by means of word-for-word rendering.	Yes	Elucidation: Provided (map) Not provided Word-for-word rendering Omitted
Composition (in what order?)	Independent text Coherent 7 paragraphs	4 - Space restrictions might have jeopardized the transfer of the composition to TT.	Independent text Coherent 5 paragraphs	Yes	Paragraph 4 = ST paragraphs 4 + 5. Paragraph 5 = ST paragraphs 6 + 7.
Non-verbal Elements (using which non-verbal elements?)	Layout Pictures	Space restrictions led to insufficient captions, which are in Portuguese and English.	Same as ST.	No	Captions have been rendered in Portuguese and English, except for the first picture.
Lexic (in which words?)	Reflects mainly the expressive function conforming to sender's intention. Use of lexical items bound to SC (presuppositions).	Preservation of words that belong to the semantic field of praising. Transfer of lexical items bound to SC.	Reflects mainly the informative function.	Yes	Intensifiers not used, although words of praise were preserved Word-for-word rendering/omission of lexical items bound to the SC
Sentence Structure (in what kind of sentences?)	Coordination dominates the text. Cleft clauses.	No problems. Cleft clauses lend an informal tone to the text.	Though more subordination occurs, coordination still dominates the text.	No	More formal rendering Cleft clauses not preserved.
Supra-Segmental Features (in which tone?)	Rhymes	Rendering of similar patterns in TT.	No rhymes.	No	Omission of proper nouns that would require rhymes.

Based on Nord, 1991:143.

3.3. – Final considerations

As the analysis above was being carried out and as I reported myself back to items which had been analyzed previously - due to the recursive character of the looping model - I could verify, in practice, the extent to which the factors - be they extra- or intratextual - are interconnected. Their interdependence is better visualized in Figure 3.3. below, which attests to the applicability of Nord's model.

FIGURE 3.3. - THE INTERDEPENDENCE OF EXTRA - AND
-INTRATEXTUAL FACTORS
(‘AROUND’ AND ‘IN’ THE ACT OF TRANSLATING)



As regards the compliance of the TT with its *skopos*, some observations can be made: (i) I do not know if Mr. Almeida produced a text conforming to the initiator's needs, but I do not think Varig/RioSul, as the initiator of the intercultural communication process (cf. 3.1.2.3., Part I), would be very much concerned about Rosa Gauditano and her work, be it in Portuguese or in English. It should be remembered that issue number 170 of *Ícaro Brasil*, from where the article was extracted, is a special issue as it celebrates the anniversary of the magazine, and not Varig's anniversary. In a way, as editors of the magazine, RMC Comunicação Ltda. is advertising itself. The initiator might have preferred a regular issue, full of interesting articles on beautiful places illustrated with just as beautiful pictures that could possibly attract and seduce passengers for a visit to this country; (ii) Mr. Almeida certainly produced a text conforming to Mr. Moraes' (sender) needs, in spite of the few differences found in the TT, particularly in what concerns the change in the hierarchy of text functions; (iii) the TT can, in fact, be considered *functional* in relation to its recipients' needs and expectations, since the analysis of text function has made clear that recipient orientation is the most important factor to be taken into consideration for the translation of this type of text, in view of its specific situation. This point is reinforced by Nord's (1997a:4) statement that "different situations call for different renderings," which thus conforms to the functionalist claim that a text is translated aiming at a specific audience and for specific purposes, as mentioned in the Introduction to this thesis. Following this line of thought, the TT is therefore congruent with its *skopos*, as it

(i) provides information that is comprehensible for target-text recipients (referential-informative function), (ii) attracts their attention (phatic function), and (iii) appeals to their ideas of an exciting trip to an exotic country (appellative function). The sender's feelings towards the artist and her work (expressive function) have been maintained, though to a less extent. The TT produced is, due to the change in the hierarchy of

functions, a heterofunctional instrumental translation adapted to the norms and conventions of the TC and to the hypothesized needs and expectations of the target audiences¹³,

thus conforming to the original TT *skopos* presented in 3.1.2.2 which, for the sake of comparison, is transcribed below:

What is presumably required, then, is an equifunctional instrumental translation, where the TT is adapted to the norms and conventions of the TC and to the hypothesized needs and expectations of the target audiences.

To round off the discussion, some comments must be made concerning the theoretical aspects that involve Nord's principle of *loyalty* presented in Chapter 2 of this thesis, and its applicability to the present study. As she states (1991:232), "translation is the production of a functional target text maintaining a relationship with a given source text that is specified according to the translation *skopos*." In compliance with this view of the functionalist approach to translation then, Mr. Almeida produced a text which, besides being functional, is based on, or bound to, a given ST, and therefore his work can, first of all, be called a 'translation'. Secondly, also according to such a view, a translator is "free to focus on particular ST aspects (...) and disregard others, if this is in line with the TT *skopos*" (ibid.:28). In this specific text, one cannot even say that Mr. Almeida disregarded particular ST aspects; rather, he just did not give the expressive function the priority assigned to it by Mr. Moraes, probably in view of the TT recipients and within the space he has allocated for his English texts. As pointed out in the analysis above, it seems that Mr. Moraes wrote the article aiming primarily at Gauditano herself, whereas Mr. Almeida wrote his aiming at the TT recipients, who would certainly dismiss the emphasis given to the many qualities of the artist and her art. By so doing, he complied with Nord's principle that it is the translator's obligation

to be *loyal* towards his/her partners, namely the ST-P and S (Mr. Moraes) and the TT-R (Varig/RioSul passengers), as he did not forget the sender's intention of paying tribute to the photographer and, at the same time, transferred to the TT what he considered might have been important and/or interesting to his readers. This conforms with Nord's statement (1994: 68) that

The principle of loyalty (...) sets limits to the variety of possible translation *skopoi*, obliging the translator to consider the author's communicative intention(s) and the readers' expectations towards a text marked as a "translation".

This chapter was concerned about verifying the applicability of Nord's model in real-life situations by following the first and second steps of the looping model in the role of a translator, whereas the third and last step was taken in the role of a critic, i.e. concentrating on the problems deriving from the factors of text function and recipient orientation and their rendering into the TL. The intention here, as mentioned in the Introduction to this thesis, was not to judge the work performed by a colleague but, instead, to check how theory and practice can be matched in the real world of translation.

In the concluding chapter, I will present some aspects in what concerns translation criticism by means of an assessment of Nord's model and some of its limitations, in addition to some suggestions for further research.

Notes:

1. Source: Adélia Franceschini Consultores Associados – December 1997/January 1998.
2. As per Mr. Almeida's answer to questionnaire number 2 and phone conversation held on March 10th, 2000.
3. As per phone conversation held on March 10th, 2000.
4. Phone conversation held in October, 1998

5. Syntactical analysis carried out by Prof. Maria de Lourdes Ramos Krieger Locks, M.A., former Professor of Portuguese of Universidade Federal de Santa Catarina.
6. Syntactical analysis carried out by Prof. Tanea Quintanilha, M.A., Professor of English, Universidade Federal de Santa Catarina.
7. For details on cleft sentences, see Quirk, Greenbaum, Leech and Svartvik, 1972:367.
8. As per his answer to question number 1 of questionnaire number 2.
9. Trask, RL (1997) *A Student's Dictionary of Language and Linguistics*. London/New York: Arnold (pp. 185).
10. According to Mr. Almeida's answer to question number 21 of questionnaire number 1, whenever possible he tries to impart sound and rhythm to the translation, but that is not always feasible.
11. The *Michaellis Dictionary*, Vol. II (Portuguese-English), presents the following entry for 'jenipapo': 1. genipap: the fruit of the rubiaceous genipap tree. 2. the juice of the fruit used by the Indians to blacken their faces and by the people of N. Braz. to make wine. 3. dark spot on the lower part of the back of children, taken as the sign of mixed blood. *The American Heritage Dictionary of the English Language* (1992:756) presents a similar explanation for 'genipap'.
12. Pentecost – *n.* 1. The seventh Sunday after Easter, commemorating the descent of the Holy Spirit upon the disciples. Also called Whitsunday. Pageant – *n.* 1. An elaborate public dramatic presentation that usually depicts a historical or traditional event. 2. A spectacular procession or celebration. Epiphany – *n.*, *pl.* –*nies.* 1. Epiphany. *a.* A Christian feast celebrating the manifestation of the divine nature of Jesus to the Gentiles as represented by the Magi. *b.* January 6, on which this feast is traditionally observed. 2. A revelatory manifestation of a divine being.
13. The reader is invited to refer back to 2.2 for the explanation of the concepts used in this piece of criticism.

CONCLUDING CHAPTER

Translators have to develop competencies other than those specifically related to the command of two linguistic codes, since competence in a foreign language does not ensure the task of translation.
João Azenha Junior, 1995.

1. - Initial remarks

Nord's book (1991:232) is "an introduction to the theory, methodology and didactics of translation-oriented source-text analysis," whose contents can be summarized as follows:

1.1. - Theoretical aspects

Basically, the theoretical principles of the model of text analysis in translation are founded upon an action-oriented concept of textuality which, first of all, regards the text as an element of a communicative interaction that takes place in a situation. This situation is called 'communicative' as it includes the participants of the communicative act. Secondly, since to translate means to 'act', the translation of a text is regarded as an action which allows a new text to fulfil certain functions for other participants in a new situation. "From this point of view there cannot be a doubt that translation is more than 'replacing' certain linguistic elements of the source language by certain (...) linguistic elements of the target language" (ibid.). Therefore, the communicative situation is of primary concern in the translating process, whereas the linguistic structure of the text is of secondary importance.

By specifying the function of the ST or its elements the translator can decide whether or not such elements are an appropriate means of achieving the intended function of the TT. Such a specification of function or functions can only be realized on the basis of a thorough analysis of the ST and its elements (Nord, 1991:233).

1.2. - Methodological aspects

Following the principle of the text as a communicative act or action, the method includes the analysis of the extratextual and intratextual factors. Priority is given to the analysis of the extratextual (or situational) factors, which is therefore carried out first. The set of WH-questions, presented in Chapter 2 of this thesis, includes all the relevant (from Nord's viewpoint) extratextual factors to be analyzed.

The intratextual factors have been selected by Nord (ibid.:234) from the perspective of the sender. Within a variety of possible factors, she opted for those which, in a transfer situation, are likely to cause translation problems, "either pragmatic (e.g. presuppositions) or linguistic and conventional (e.g. lexic, sentence structure, suprasegmental features)" (ibid.).

Also, the model can be called translation-oriented because it serves for both a (retrospective) analysis of the source text-in-situation, and for a (prospective) analysis of the target text-in-situation as defined by the translation *skopos*. The translator can contrast the result of the ST analysis with the result of the TT *skopos* and, by so doing, s/he "is able to decide whether and in what respect the ST has to be "adapted" to the TT situation and what procedures of adaptation will produce an adequate target text" (ibid.).

1.3. - Didactic aspects

Nord (1991:235) says that "the model for text analysis is not meant primarily for the professional translator." Instead, it is intended to guide the fundamental steps of the translation process by pointing to the essential competences required of a translator, which have to be developed in the course of a training program for future professional translators and interpreters. Such a view was to be reinforced in her 1997 book, "Translating as a Purposeful Activity."

2. – Assessment of the model

As mentioned above, Nord (1991:235) says that “the model for text analysis is not meant primarily for the professional translator,” although in the introduction to her book she (ibid:2) states that the model “gives professional translators some new ideas (e.g. how to defend their translations or how to justify their judgement in translation quality control).” Indeed, the analysis carried out in this thesis has shown me that the model is a valuable tool for translation training since it provides trainees with means to “justify their translation decisions, to systematize translation problems, and to understand translation rules more clearly” (ibid.). For translation criticism, the model has also proved to be useful as it provides the critic with some functional criteria on which to base his/her translation quality assessment. Yet, for professional translators, the real strength of the model consists in making “translation procedures available to professional translators’ conscious processes, rather than remaining unconscious” (Ruuskanen, 1996:233). In other words, professional, experienced and responsible translators generally have the model in mind when starting a translation task because they are *intuitively* functional. So much so that Mr. Paulo de Almeida produced a functional target text without being acquainted with such a model (it was not until we had our first contact that he got to know Christiane Nord and her functionalist approach to translation).

It is therefore based on both the analysis of his translation of the article “A Arte e a Batalha de Rosa Gauditano” and on my own experience as a translator that the following comments are made:

2.1. – The dimension of time

Something that struck my attention when I first became acquainted with Nord's model (1991) was her approach to the dimension of time. I agree that the time of text production and text reception as she approaches it (*ibid.*) is indeed important for the translation process in what concerns the influence of time on the intratextual features of both the ST and the prospective TT. Nevertheless, my experience tells me that another approach to time as an extratextual factor plays an important role in translating, as it may affect the course of the work and therefore even jeopardize its production and, as a consequence, the quality of the final product. I refer to the short deadlines that are commonly given to translators, which may, directly or indirectly, have an effect on the choices made in their translations as they (many times have to) rush to deliver them to their clients.

In order to account for this additional aspect of time, I draw on Ruuskanen's model of translation (1996:233-241), whose purpose is "to construct the *ideal* reader to whom the translation is addressed" (*ibid.*, my emphasis). I call my reader's attention to the emphasis I give to the word 'ideal', a questionable issue since the concept of 'ideal' is rather subjective (obviously, the ideal for someone may not be the ideal for someone else. In addition, the idea of such an 'ideal' reader can be provided by a TT-R profile, such as the one that *Ícaro Brasil* has of its readers). However, any judgements on Ruuskanen's approach and model are beyond the scope of this thesis. It should also be pointed out that neither is it within the scope of this work to establish comparisons between hers and Nord's model in terms of appointing whether one is better than the other. Comparisons are therefore established solely because I think the two models can be complementary.

Thus, to begin with, Ruuskanen's model (1996:234) is said to be "pragmatic in both senses of the word: it is pragmatic in that it is based on extra-linguistic and extra-textual factors; and it is pragmatic in that it is based on the actual work of professional translators and has been found to function well under daily working conditions." This last aspect has called my attention, in particular because of two pragmatic factors that have been taken into account by Ruuskanen, namely *time* and *money*. These two factors, though not even mentioned by Nord in her 1991 book, are contemplated in Ruuskanen's model, which is based on the following questions (1996:235):

- | | |
|--|------------------|
| 1. Who is commissioning the text? Who is the author of the text? | Client |
| 2. Who is the text for? | Audience |
| 3. When is the text due and where is it to be delivered? Deadline? | Time |
| 4. What is the subject and exact field of the text? | Lexicon/Register |
| 5. What is the purpose of the text? | Genre |
| 6. In what form and where will the text appear? | Style |
| 7. Will you accept my rates? | The Failsafe |

As the first letters of the main points covered by each question form an acronym -

Client, Audience, Time, LExicon, Genre, Style - the model is therefore referred to as CATLEGS. Roughly speaking, it is another form of *translation brief* for, though in different words, the questions are very similar. Except that Nord does not seem to take account of the fact that professional translators are indeed very much affected by the pressures of deadlines and, many times, of (office) rents and overheads. This fact alone should justify the need of having questions 3 and 7 above included in her brief as well.

Again as a professional translator, I insist on the fact that the amount of time the translator is given to do his/her work is of crucial significance in the definition of the translation task. In spite of Mr. Almeida's opinion (expressed in his answer to question number 14 of questionnaire number 1) that deadlines allow less time than he would deem ideal for research, "but as a rule they do not jeopardize the result", not rare are the

occasions on which the translator is not given sufficient time to carefully check all the terminology or syntax of a given ST, let alone to analyze all the extratextual factors in detail so as to be able to verify their implications for the intratextual features of the prospective TT, to say the least. Particularly in what concerns the translation of technical or scientific texts, in which many times no other technique but equivalence (in its simplest and most consensual meaning) is required for the transfer of the terms, if the translator does not have enough time, s/he will choose the closest equivalent term available, regardless of whether it is the most appropriate or not.

Nord's dimension of time could therefore be extended to include the issue of the implications and consequences of time pressures exerted upon the translator, i.e., deadlines. This dimension has a direct bearing on the intratextual features, as pointed out by Aubert (1993:19, my translation):

The translating act will be developed within the limits of time available, thus requiring from the Sender-Translator the adequacy of means and the establishment of priorities so that the final product correspond to what the translation Recipients may qualify as being of acceptable quality.

Therefore, this added dimension should always be considered by the translator when calculating the amount of time s/he will have available to do the translation. Of course, the translator is not obliged to accept the 'commission', as pointed out by Ruuskanen (1996:236), especially if the text is too long to fit into his/her schedule. However, particularly in Brazil, not many are the translators who can afford refusing a commission, which leads to question number 7 of Ruuskanen's brief, presented above and discussed below.

2.2. - Rates (Fees)

As suggested by Ruuskanen (ibid.:237), time should be calculated by the number of pages per hour that a translator can complete, and this raises the issue of what constitutes a translated page¹. “In calculating time”, she says (ibid.), “it is often wise to ask to see the text to be translated before accepting the commission,” for “the number of pages the client estimates may be considerably smaller than the actual number of pages, and the difficulty of the text greater than the client could know.” Therefore, in order to “avoid future problems with the client and unpleasant shocks when the bill arrives” (to use Ruuskanen’s (ibid.) own words), the translator should provide him/her with the estimated total cost of the work.

2.3. – The dimension of space

Another striking characteristic of Nord’s model (1991) is the approach she gives to the dimension of space. Just as with the dimension of time discussed in 2.1. above, I agree that the place of text production and text reception as she approaches it (ibid.) is also important for the translation process in what concerns the influence of the extratextual factor ‘place’ on the intratextual features of both the ST and the prospective TT. Nevertheless, the analysis carried out in this thesis has shown that another approach must also be added to the dimension of place, namely the space restrictions, a common problem faced by Mr. Almeida in his work as a translator for *Ícaro Brasil*. It should be pointed out that Nord (ibid.:221) briefly mentions space restrictions in her model and classifies them as a non-verbal element, along with layout, printing types, etc., thus an intratextual factor to be taken into account only *after* the analysis of the extratextual factors has been carried out. I take it that such a factor must be analyzed as an *extratextual* factor to be considered *prior* to the analysis of the intratextual factors, as it

constrains the translator's action (*cf* Mr. Almeida answers to questions 13 and 15 of questionnaire number 1, reaffirmed in questionnaire number 2).

2.4 – Expansion of Nord's model

On the premise that the two factors stressed by Ruuskanen are indeed important, and that space restrictions must be analyzed as an extratextual factor which is imposed by the medium and that, in the specific communicative interaction posed by *Ícaro Brasil* plays a role just as important, I therefore propose that Nord's *translation brief* be expanded as follows:

Who

is to transmit

to whom

what for

by which medium

[within which limits of space allocated for the text]

where

when

why

a text

with what function?

[to be delivered when]

[for how much money (\$) per page (or per word) translated]

On what subject matter

Is s/he to say

what

in what order

using which non-verbal elements

in which words

in what kind of sentences

in which tone

to what effect?

Similarly, the new dimensions of these three factors (deadlines, rates, space restrictions) could as well become part of the extratextual factors to be analyzed in her model of text analysis in translation, like this:

Who transmits

to whom

what for

by which medium

[within which limits of space allocated for the text]

where

when

why

a text

with what function?

[to be delivered when]

[for how much money (\$) per page (or per word) translated]

On what subject matter

does s/he say

what

in what order

using which non-verbal elements

in which words

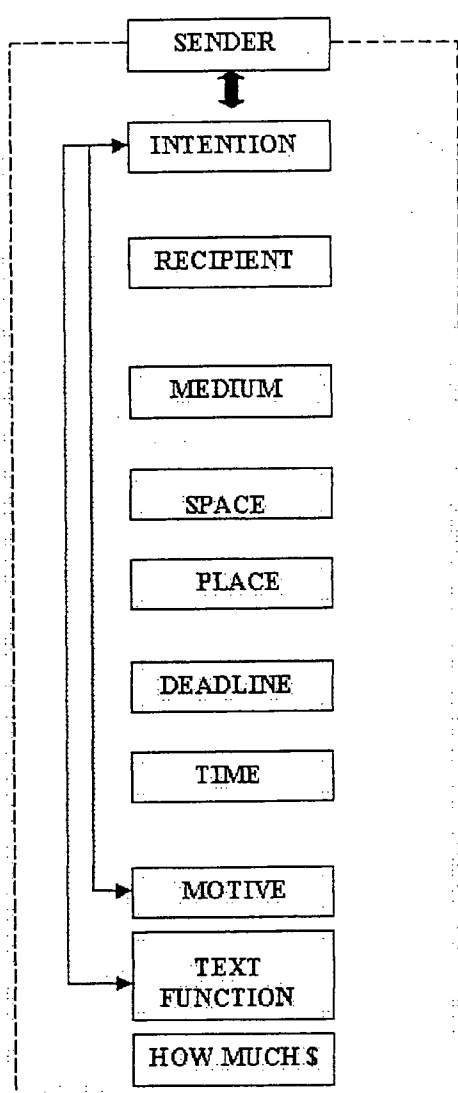
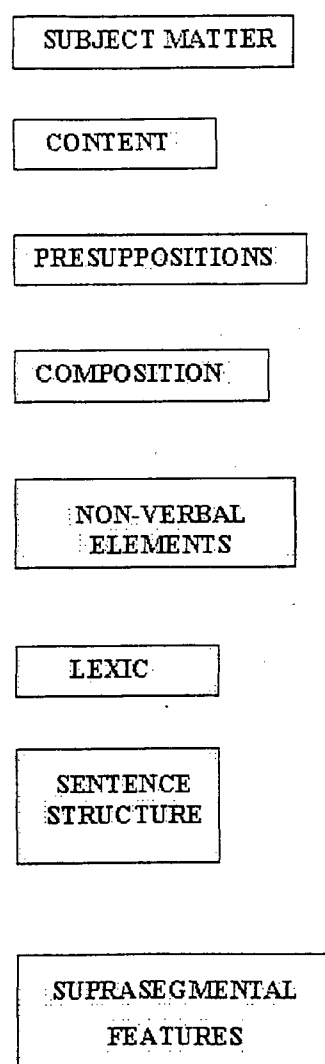
in what kind of sentences

in which tone

to what effect?

Accordingly, Figure 3.3 of Chapter 3 of this thesis would have the following configuration:

'AROUND' AND 'IN' THE ACT OF TRANSLATING

EXTRATEXTUAL FACTORSINTRATEXTUAL FACTORS

2.5. – Relevance

Finally, one more point that has called my attention when applying the model of text analysis in translation was that Nord (1991) does not approach the issue of relevance in a systematic way, in spite of making use of the notion throughout the book. As a matter of fact, she does not even state on what she bases her concept of relevance. Although she does not make any explicit connection between her treatment of relevance and Grice's Maxims, the reader of her 1991 book is led to believe that she might have based such a conception on Grice's views (1975), as she does have him in her bibliography.

Hatim and Mason (1990:62), however, make an explicit reference to the Gricean Maxims which participants conventionally adhere to in communication, in special Maxim Four: "Relation: be relevant." Their discussion of the issue as regards translation is very appropriate to the analysis carried out in this thesis as, on page 95 (ibid.), they assert that "assessing relevance to intended receivers is then another of the translator's task." They go as far as to say that "in the case of translations which are selective reductions of STs (...), the process will involve decisions as to which portions of the source text are to be omitted" (ibid.). Coincidentally, such comments are made in the context of a Spanish in-flight magazine, a situation in which relevance is closely linked to the idea of "the text-processing environment of the airline passenger seeking entertainment from an in-flight magazine."

These remarks could well be applicable to the situation of *Ícaro Brasil*, in which Mr. Almeida and Mr. Moraes take decisions together as to what is judged to be relevant to the production of the TTs. In this specific case, relevance then seems to have an intimate relationship with the TT audience, the sender's intention(s), the time and place of communication, space restrictions and, ultimately with the TT *skopos* which, either

counscious or uncounsciously, is always to guide the translator's strategies and choice of structures and lexical items.

Hatim and Mason (1990:96) call into question the legitimacy of such manipulative procedures, though:

To what extent translators have licence to take such decisions is a legitimate subject for debate; when does 'improved relevance' become unacceptable intrusion or dereliction of duty? We submit, however, that sensitivity to the issue of relevance in text processing is a necessary part of the translator's skills.

What they imply here is that sensitivity to the issue of relevance is (or should be) a somewhat intuitive quality. In this particular point, however, I tend to say that if the issue is handled within the general functionalist framework, relevance then can be *explicitly* and *convincingly* treated, with the decisions being made on the basis of more objective criteria.

In addition to these dimensions, it should also be pointed out that relevance can be linked to the intratextual factor content. In fact, as mentioned by Mr. Almeida in his answer to question number four of questionnaire number two, an attempt was made "to convey the contents of the original text to foreign readers," and always within the limits of space he has allocated for the English texts.

To round off the discussion, it is suggested that a deeper and more careful treatment be given by Nord to the notion of 'relevance', since it is so important to the development of her model. To say the least, the complexities involved in the notion alone would justify such a concern.

3. - Suggestions for further research

In the initial statement of the project for this thesis, the original idea was to include two additional research questions:

- (i) What image of Brazil do the national articles published in the magazine convey if they are aimed at international audiences (as claimed in the leaflet of its readers' profile)?
- (ii) What images of foreign countries do the international articles of the magazine convey if they are aimed at Brazilian audiences?

The aim of answering such questions was to move beyond the descriptive level into more cultural and political dimensions. However, time (deadline) and space restrictions did not allow for such considerations in the work carried out here. These topics are therefore recommended for further investigation into the complexities of translating cultural aspects into foreign languages.

4. – Final remarks

Reporting back to the Introduction to this thesis, I am glad to see that the questions raised therein have been answered, and that, in spite of the deficiencies verified in the model and discussed above, it proved to be adequate to account for the complexities involved in the translational/communicative situation posed by *Ícaro Brasil* magazine. Indeed, texts can be translated in face of large and heterogeneous audiences provided the translator (i) is equipped with a profile of his/her prospective TT readers or is able to construct such readers (for such, the model is a valuable tool); (ii) establishes the criteria to be adopted for his/her decisions and choices (the model helps to narrow them down), and, last but not least, (iii) has a good command of both SL and TL (which the model cannot provide). In short, the functional framework does account for the real situations in which translations occur, i.e., both product and process are analyzed integrating textual and social concerns of the ST and the TT.

Although too time and text consuming, my response to the research was positive in the sense that I could then see how much the model can 'discover', not in the sense of

something utterly new, but as something that had always been there without my really noticing (Nord, 1997:129).

Notes

1. The Brazilian Union of Translators ("SINTRA – Sindicato Nacional dos Tradutores") publishes and distributes a "monthly newsletter" (Appendix 12) to its affiliates along with the recommended prices to be charged. The standard page of 25 type-written lines of 50 spaces each, for technical translations, from the foreign language to Portuguese, was being charged R\$19.00 (nineteen Brazilian reais) in March 2000 (not even US\$10.00!), although the amount of R\$0.12 (twelve cents) per word was also being practiced in the market (but not acceptable by the market in Florianópolis). As for the translation from Portuguese to the foreign language, R\$24,00 (twenty-four Brazilian reais) for the same standard page, technical or not, or R\$0,15 (fifteen cents) per word (also unacceptable by the market of Florianópolis). It is rather strange that, in these days of word processors, the Union has not yet established the corresponding page in number of characters!

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APPENDIX 1

**A ARTE E A BATALHA DE ROSA GAUDITANO
(A PHOTOGRAPHER'S ART AND STRUGGLE)**

A ARTE E A BATALHA DE ROSA GAUDITANO

A PHOTOGRAPHER'S ART AND STRUGGLE

A fotógrafa Rosa Gauditano, assídua colaboradora de Ícaro nestes 15 anos, tem ultimamente focado seu trabalho em crianças, índios e festas populares do Brasil. Em março do ano que vem seu trabalho *Nossa Tribo* será exposto no Museu de História Natural de Houston, Texas, e, posteriormente, no Museu de História Natural da Cidade do México.

Sua comovente mostra *Cores e Festas* desde 1991 corre o Brasil e o tempo inteiro revela, com rigor e paixão, um povo transfigurado pela glória simulada ou fé sincera. Tão rico acervo começou em 1984 com a Festa do Divino, interior de São Paulo, avançou pelas Cavalhadas de Pirenópolis, interior de Goiás, e foi em frente, do Círio de Nazaré de Belém às Congadas e Reisados de Itamogi, no interior de Minas.

E assim vai a própria Rosa em frente, com seus índios ameaçados, festas esquecidas, meninos pulando a contraluz nos lagui-nhos da Praça da Sé. Tudo, o triste e o alegre, devidamente rosado de vida recém-colhida.

E aí é que está. Há fotografos que competentemente registram, outros colhem, não se sabe como, aquela vida em si que perpassa todo o animado e todo o inanimado.

Rosa é dessas, capaz de tirar vida até de uma modelo. Suas fotos recendem a urucum, jeni-papo, penas de cocar, asas de anjo, tropel de cavalos, última candura de menino de rua. Tudo milagrosamente vivo, em três, quatro, infinitas dimensões.

E tudo, quando possível, muito alegre. Talvez esse seu Gauditano tenha a ver com *gaudere*, que em latim quer

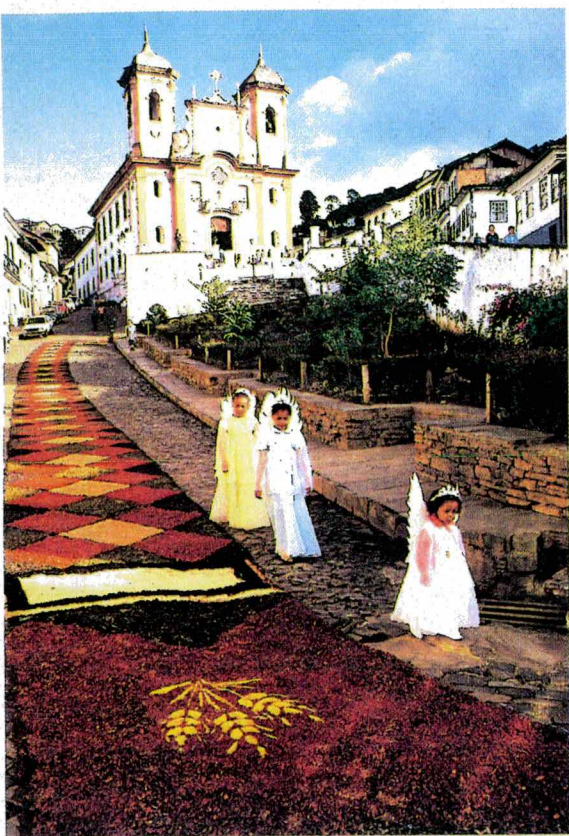


Praça da Sé, São Paulo



The photographer Rosa Gauditano, a frequent contributor to the magazine during these 15 years, concentrates mainly on children, indigenous peoples and Brazilian festivals. Her exhibition *Nossa Tribo* (*Our Tribe*) will be at the Museum of Natural History of Houston, Texas, in March 1999, and later at the Museo de Historia Natural of Mexico City.

Her touching show *Cores e Festas* (*Colors and Festivals*) has traveled throughout Brazil



Anjos na Semana Santa, mascarados das Cavalhadas e índios xavante do Xingu

Holy Week in Ouro Preto, masked men at a horseback pageant, and Xavante boys in Xingu



dizer : alegrar-se. Na obra de Rosa Gauditano há alegria enorme, além de uma enorme fidelidade: Rosa é da praça da fé.

Que outras apontem suas lentes para coisas mais rendosas e espetaculosas. Rosa, ao que tudo indica, vai continuar com seus índios, seus anjos, suas crianças sem solução, suas festas quase perdidas no interior de um Brasil que tão pouco conhecemos. Com apoio ou sem apoio, isso não importa. Rosa é mesmo da praça da fé. ■

* Em seu Estúdio R, São Paulo, Rosa Gauditano desenvolve uma vasta documentação fotográfica sobre povos indígenas, festas do Brasil e crianças. Fone-fax: (011) 3865 3334.

since 1991. Her rich collection of photos of folk festivals began in 1984 with the Pentecost festivities in the São Paulo heartland and proceeded to the horseback pageants of Goiás, the October festival of Pará, the Epiphany dramatizations of the Minas Gerais hinterland.

Rosa shines with her endangered forest peoples, forgotten festivals and homeless children. Everything she captures on film – the joyful and the sad alike – is rose colored, like newborn life.

While some photographers just record competently the subjects they choose, others have a special talent for displaying life itself. Rosa belongs to the second group; she can make even a fashion model show life. Her photos emanate the scent of annatto dye, headdress feathers, angels' wings, the clip-clop of horses, the last flash of innocence from a homeless child – all miraculously alive, in three, four – an infinity of – dimensions.

The surname Gauditano probably derives from *gaudere*, Latin for "rejoicing," and Rosa's work is filled with joy and fidelity. Many others may turn their viewfinders to more spectacular, more profitable subjects. Rosa will stick to her Native Brazilians, her angels, her helpless children, her almost forsaken festivities – however small the support she gets, because her motives come from her soul. ■

APPENDIX 2

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APPENDIX 3

CHECKLISTS

I - EXTRATEXTUAL FACTORS

SENDER (Nord, 1991:46-47)

1. Who is the sender of the text?
2. Has the sender written the text himself? If not, who is the text producer and what is his position with regard to the sender? Is he subject to the sender's instructions? Is he an expert in text production or an expert on the subject?
3. What information about the sender (e.g. age, geographical and social origin, education, status, relationship to the subject matter, etc.) can be obtained from the text environment? Is there any other information that is presupposed to be part of the recipient's general background knowledge? Can the sender or any person related to him be asked for more details?
4. What clues as to the characteristics of the sender can be inferred from other situational factors (medium, place, time, motive, function)?
5. What conclusions can be drawn from the data and clues obtained about the sender with regard to
 - (a) other extratextual dimensions (intention, recipient, medium, place, time, occasion, function) and
 - (b) the intratextual features?

SENDER'S INTENTION (ibid.:51)

1. Are there any extratextual or intratextual statements by the sender as to his intention(s) concerning the text?

2. What intention(s) is (are) by convention associated with the text type to which the analysed text can be assigned?
3. What clues as to the sender's intention can be inferred from other situational factors (sender – especially his communicative role -, recipient, medium, place, time, and motive)?
4. What conclusions can be drawn from the data and clues obtained about the sender's intention with regard to
 - (a) other extratextual dimensions (recipient, medium, and function) and
 - (b) the intratextual features?

RECIPIENT (and his expectations) (ibid.:56)

1. What information about the recipient can be inferred from the text environment?
2. What can be learned about the recipient from the available information about the sender and his intention?
3. What clues to the ST addressee's expectations, background knowledge, etc. can be inferred from other situational factors (medium, place, time, motive, and function)?
4. Is there any information about the reactions of the ST recipient(s) which may influence translation strategies?
5. What conclusions can be drawn from the data and clues obtained about the recipient regarding
 - (a) other extratextual dimensions (intention, place, time, and function), and
 - (b) the intratextual features?

MEDIUM (dimension of medium or channel) (ibid.:60)

1. Has the text been taken from a spoken or a written communication? By which medium was it transmitted?
2. Which medium is used to present the text to the recipient(s)? Is there any extratextual information on the medium?
3. What clues as to the medium or channel can be inferred from other situational factors (sender, intention, motive, function)?
4. What conclusions can be drawn from the data and clues obtained about the medium and channel as regards
 - (a) other extratextual dimensions, such as the recipient and his expectations, motive, and function, and
 - (b) the intratextual features?

DIMENSION OF SPACE (PLACE OF COMMUNICATION) (ibid.:63)

1. Where was the text produced or transmitted? Is any information on the dimension of space to be found in the text environment? Is any information on space presupposed to be part of the recipient's general background knowledge?
2. What clues as to the dimension of space can be inferred from other situational factors (sender, recipient, medium, motive)?
3. What conclusions can be drawn from the data and clues obtained about the dimension of space as regards
 - (a) other extratextual factors (sender, recipient, medium, motive) and
 - (b) the intratextual features?

DIMENSION OF TIME (TIME OF COMMUNICATION) (ibid.:67)

1. When was the text written/published/transmitted? Does the text environment yield any information on the dimension of time? Is any information on the dimension of time presupposed to be part of the recipient's general background knowledge?
2. What clues to the dimension of time can be inferred from other situational factors (sender, medium, recipient, motive, and text function)?
3. What conclusions can be drawn from the data and clues obtained about the dimension of time as regards
 - (a) other extratextual factors (sender and intention, communicative background of the recipient, possible media, the motive for text production, function), and
 - (b) the intratextual features?
4. What fundamental problems arise from a possible lag between ST and TT situation?

MOTIVE FOR COMMUNICATION (ibid.:69-70)

1. Why was the text written or transmitted? Is there any information on the motive of communication to be found in the text environment? Is the ST recipient expected to be familiar with the motive?
2. Was the text written for a special occasion? Is the text intended to be read or heard more than once or regularly?

3. What clues as to the motive for communication can be inferred from other extratextual dimensions (sender, intention, recipient, medium, place, time, function?)
4. What conclusions can be drawn from the data and clues obtained about the motive for communication as regards
 - (a) other extratextual factors (expectations of the recipient, sender and intention) and
 - (b) the intratextual features?
5. What problems can arise from the difference between the motive for ST production and the motive for translation?

TEXT FUNCTION (ibid.:74-75)

1. What is the text function intended by the sender? Are there any hints as to the intended function in the text environment, such as text type designations?
2. What clues as to the function of the text can be inferred from other extratextual dimensions (motive, medium, recipient, intention)?
3. Are there any indications that the recipient may use the text in a function other than that intended by the sender?
4. What conclusions can be drawn from the data and clues obtained about text function as regards
 - (a) other extratextual dimensions (sender, intention, recipient, medium, time, place, and motive), and
 - (b) the intratextual features?

II – INTRATEXTUAL FEATURES

SUBJECT MATTER (Nord, 1991:89)

1. Is the source text a thematically coherent single text or a text combination?
2. What is the subject matter of the text (or of each component of the combination)? Is there a hierarchy of compatible subjects?
3. Does the subject matter elicited by internal analysis correspond to the expectation built up by external analysis?
4. Is the subject matter verbalized in the text (e.g. in a “topic sentence” at the beginning of the text) or in the text environment (title, heading, sub-title, introduction, etc.)?
5. Is the subject matter bound to a particular (SL, TL, or other) cultural context?
6. Do the TC conventions dictate that the subject matter of the text should be verbalized somewhere inside or outside the text?

CONTENT (ibid.:95)

1. How are the extratextual factors verbalized in the text?
2. Which are the information units of the text?
3. Is there a difference between the external and the internal situation?
4. Are there any gaps of cohesion and/or coherence in the text? Can they be filled without using additional information or material?

5. What conclusions can be drawn from the analysis of content with reference to other intratextual factors, such as presuppositions, composition, and the stylistic features?

PRESUPPOSITIONS (made in the ST) (ibid.:100)

1. Which model of reality does the information refer to?
2. Is the reference to reality verbalized explicitly in the text?
3. Are there any implicit allusions to a certain model of reality?
4. Does the text contain redundancies which might be superfluous for a TT recipient?
5. What information presupposed to be known to the ST recipient has to be verbalized for the TT recipient?

TEXT COMPOSITION (ibid.:107)

1. Is the ST an independent text or is it embedded in a larger unit of higher rank?
2. Is the macrostructure of the text marked by optical or other signals?
3. Is there a conventional composition for this type of text?
4. Which form of thematic progression is realized in the text?

NON-VERBAL ELEMENTS (ibid.:111)

1. Which non-verbal elements are included in the text?
2. Which function do they perform with regard to the verbal text parts?

3. Are they conventionally bound to the text type?
4. Are they determined by the medium?
5. Are they specifically linked to the source culture?

LEXIC (ibid.:117)

1. How are the extratextual factors reflected in the use of lexic (regional and social dialects, historical language varieties, choice of register, medium-specific lexic, conventional formulas determined by occasion or function, etc.)?
2. Which features of the lexic used in the text indicate the attitude of the sender and his “stylistic interest” (e.g. stylistic markers, connotations, rhetoric figures of speech, such as metaphors and similes, individual word coinages, puns)?
3. Which fields of lexic (terminologies, metalanguage) are represented in the text?
4. Are there any parts of speech (nouns, adjectives) or patterns of word formation (compounds, prefixed words, apocopes) which occur more frequently in the text than would normally be the case?
5. Which level of style can the text be assigned to?

SENTENCE STRUCTURE (ibid.:120)

1. Are the sentences long or short, coordinated or subordinated? How are they linked?
2. Which sentence types occur in the text?

3. Does the order of sentence constituents correspond to the theme-rheme structure? Are there any focussing structures or deviations from normal word order?
4. Is there any text "relief"?
5. Are there any syntactic figures of speech, such as parallelism, chiasm, rhetorical question, parenthesis, aposiopesis, ellipsis, etc.? What function do they perform in the text?
6. Are there any syntactic features which are determined by recipient orientation, text-type conventions, or by the medium? Does the translation skopos require any adaptations?

SUPRASEGMENTAL FEATURES (ibid.:126)

1. Which suprasegmental features are present in the text? How are they represented graphically?
2. Are the suprasegmental features text-type specific?
3. Do the suprasegmental features provide any clues to the habitual characteristics or to the emotional or psycho-pathological state of the sender?
4. Can the text be divided into prosodic units? Does the intonation contour indicate the sender's intention to clarify, stress or focus any elements of his utterance?
5. Do the suprasegmental features correspond to the theme-rheme structure of the text?
6. Does the translation skopos require any adaptations of suprasegmental features to TL patterns?

APPENDIX 4

SPELLING OUT OF THE EXTRATEXTUAL FACTORS

Spelling out the extratextual factors of the translation process

1. ST Producer and Text Sender

The ST-P (author) is the person who produces/writes the text according to the instructions s/he receives from the initiator (I) or the sender (S). This, in turn, is the person (or institution etc.) that transmits the text in order to send a certain message to somebody else and/or to produce a certain effect. If the sender uses a text produced/written by himself/herself, s/he is then both the TP and S at the same time. Therefore, in many cases the roles of S and producer may also overlap.

Nord (1991:44) states that “the situation of the translator can be compared with that of the text producer” because although s/he has to follow the instructions s/he receives from the I or the S, in addition to having to comply with the norms and rules of the TL and culture, s/he is “usually allowed a *certain* (my emphasis) scope in which to give free rein to his own stylistic creativity and preferences.” I am glad Nord uses the word ‘certain’, which I emphasize, because having been a translator for many years now, my experience tells me that in the translation of non-literary texts, for instance, there is not much room for ‘stylistic creativity and preferences’ on the part of the translator. I would like to remind my reader that Nord herself (1991:19) seems to reinforce such a position by stating that “non-literary texts, such as recipes or directions for use, (...) seem to develop rather rigid forms so that their realization in the form of individual texts is merely a reproduction of existing models.” In addition, Nord (ibid.) also claims that “a literary text usually has to be regarded as the result of an individual *creative* (my emphasis again) process.” As her model is more applicable to non-literary texts than to literary ones, again as a translator I would prefer to “decide to stick to

stylistic features of the source text *as long as their imitation does not infringe the text norms and conventions of the target culture*" (ibid:44, my emphasis) when translating non-literary texts, since the translator may have this option.

Nord's 1991 book provides guidelines to help the translator find out what information about the sender is relevant to translation, but she prefers to deal more deeply with this aspect in connection with the dimension of intention (to be presented and discussed below). However, she anticipates that within the framework established by time, space, culture and the basic functions of communication, it is relevant to translation all data which may throw light on the sender's intention, on the addressed group of recipients with its cultural background, on the place and time of and the motive for text production. In addition, any information on the predictable intratextual features (such as idiosyncrasies, regional and social dialects, temporal features etc.) should help the translator to find out what factors are relevant to the process of intercultural communication.

Anyway, as to how to obtain translation-relevant information about the sender, Nord (1991:45) states that, first of all, the text environment (imprints, preface or epilogue etc.) may provide some clues; secondly, the author's name may carry further information which either belongs to the recipient's or to the translator's background knowledge. Indeed, the name of a writer usually evokes some knowledge of his/her literary classification, his/her favorite subject matters, his/her usual addressees, etc. (Brazilian readers (presumably) know what to expect from a book written by Jorge Amado and what to expect from a book written by Paulo Coelho, for instance). Similarly, the name of a politician evokes his political standpoint, his function or position, his public image (as illustration, Brazilians can compare Roberto Campos with Roberto Freire). This, however, is culture-specific knowledge which cannot be

presumed to be shared by the target recipient, and therefore the translator has to consider whether the TT recipient lacks this piece of information. If s/he does, and if such a lack interferes with his/her comprehension of the text, some additional information must be provided in the target text or in its environment.

Other factors of the communicative situation (either individually or as a combination of several factors) may provide further information about the sender. By analyzing the medium, the time and the function of a text, for instance, it is possible to tell who the sender is (to use Nord's own example, in the case of a death announcement published in a local newspaper on the day X, at least in Brazil, the sender is generally the relatives, the employer or the friends of the dead person). The place of publication can as well tell the origin of the sender or possible origin, if the language is spoken in various countries, whereas the medium can throw light on the possible status of the sender (if a specialized journal, s/he is probably an expert; if a newspaper, s/he is probably a journalist), etc.

Also, the text itself may provide some useful information about the sender: the use of regional expressions may reveal the (geographical or social) origin of the text producer (e.g., Jorge Amado and his 'baianidade'); similarly, the use of obsolete forms may tell in what age the text producer lived in (Brazilians can recall Machado de Assis, for instance, and his use of the word 'senhora'). These questions can be answered, however, only upon completion of the intratextual analysis of the text.

2. Sender's intention

In order to ascertain the dimension of intention, Nord (1991:47) makes a distinction between *intention*, *function* and *effect*, as "the three concepts are three

different viewpoints of one and the same aspect of communication.” *Intention* is defined from the viewpoint of the S, since s/he is the one who wants to achieve a certain purpose with his/her text. As “the best of intentions does not guarantee that the result conforms to the intended purpose,” it is “the recipient who “completes” the communicative action by receiving (i.e. using) the text in a certain function, which is the result of the configuration or constellation of all the situational factors” (ibid.). The question ‘What is S aiming at with the text?’ therefore belongs to the dimension of intention.

As to text *function* and *effect*, Nord (ibid.:47) says that while *function* “is defined “externally”, before the recipient has actually read the text,” *effect* (my emphasis) on the recipient “can only be judged after reception. It is (...) the result of the reception and encompasses both the external and the internal factors.” In short, the function that is intended by the S is also assigned to the text by the R, who experiences the effect conventionally associated with this function.

It is also important to observe that, as pointed out by Nord (ibid.), the recipient receives the text as the result of the sender’s intention but is not explicitly informed about it. Therefore, one way of obtaining implicit or explicit information about the intention(s) of the sender or the text producer is the analysis of the intratextual features. However, the extratextual factors can also throw some light on the intention the sender may have had in transmitting the text. “Paralinguistic phenomena, such as manifestations of the sender’s excitement or indignation, may have to be taken into account as well,” says Nord (ibid.)

3. Recipient

Nord (1991:53) states that “in almost all approaches to translation-relevant text analysis, the recipient is considered to be a very important, if not *the most important*, factor” (my emphasis). I share the view that s/he is *the most important factor* particularly for two main reasons. First of all, as a translator you must adopt a practical standpoint and remember that the recipient is the one who is actually going to read what you translate, either because s/he seeks entertainment or because s/he seeks information. Therefore s/he is the one who is really granted the right to like or dislike what you translated, depending on the extent to which you have met his/her desire or his/her need. Therefore, your success as a translator, and consequently the continuity of your work, ultimately depend on how much the R appreciates your translation (especially if s/he is the one who pays for your work). Secondly, it certainly is a lot easier to write when you know who you are writing to, i.e., your audience determines the choice of the subject matter, the register to be used, etc. It should be no surprise, then, that the following aspects concerning the R, to mention but a few, were taken into account by many translation theorists (Nord, 1991:51):

- his/her communicative role (Wilss 1977)
- his/her expectations towards the sender (Thiel 1974a, 1980a)
- his/her communicative background (i.e. his/her “knowledge presuppositions”) (Thiel 1978a)
- his/her sociological environment (Cartellieri 1979)
- his/her position with regard to the subject matter presented in the text (Cartellieri 1979)
- the linguistic signs used in the text (as they have to be understood by the recipient) (Reiss 1980a)

The communicative background of the R, or his/her general background knowledge and his/her knowledge of special areas and subject matters, for instance, is

of particular importance for translation-oriented text analysis, says Nord (ibid.:53). By assessing the recipient's communicative background, the text producer (and translators are text producers) may not only select the particular elements of the code s/he is going to use in the text, but may also cut or omit any details which s/he 'presupposes' to be known to the recipient, whilst stressing others (or even presenting them with extra information).

In addition, age, sex, education, social background, geographic origin, social status, role with respect to the sender, etc. are all factors that cannot be ignored by the TRL. Only after all the available information about the intended TT-R has been extracted the TRL can then check this against the characteristics of the ST-R. After all, as also pointed out by Nord (ibid.:52), "each target text is always addressed to recipients-in-situation different from those to whom the source text is addressed," and therefore "the adaptation of precisely these elements is of particular importance." Furthermore, the TRL has "to keep in mind that every TT recipient will be different from the ST recipient in at least one respect: he belongs to another cultural and linguistic community" (ibid.).

4. Medium/Channel

In written communication the dimension of medium is "the means of publication that is referred to as the "medium", i.e., newspaper, magazine, book, multi-volume encyclopedia, leaflet, brochure, etc., as well as subclassifications such as business news, literary supplement, etc." (ibid.:57).

The specification of the medium is relevant for many reasons. First of all, it provides some clues as to the size and identity of the group of addressees. Secondly, it

may equally give some clues as to the sender's intention and to the motive for the communication. In addition, as "the range of conventions of medium use may vary from culture to culture and from one generation to another, the specification of medium may even give some idea of the time and place of text production" (ibid.).

Really important, however, is that, as pointed out by Nord (ibid.:58), as a general rule the medium *determines* the recipient's expectations as to text function.

5. Place of communication

The dimension of space, says Nord (ibid.:60), refers to both the place of text production (i.e., the actual situation of the sender and the text producer) and of text reception (at least in connection with certain media), and is of particular importance where languages exist in various geographical varieties (such as the Portuguese spoken by Brazilians in the many different regions of Brazil and the Portuguese spoken by Portuguese people). Being the SL, the place of text production may provide a pre-signal for the variety used in the ST, and being the TL, the place of text reception determines the variety the translator has to use in his/her translation.

Apart from the linguistic aspects, the dimension of space can also be important for the comprehension and interpretation of a text in the sense that the place of text production may be regarded as the center of a 'relative geography', and "the distance or significance of other places must often be judged in relation to this centre," says Nord (1991:61). From the viewpoint of TT production, the 'relative geography' may be quite different from that of the ST production, a fact that cannot be ignored by the translator.

Also within the dimension of space, cultural and political conditions have to be taken into account. As Nord (ibid.) very well points out, "a text published in a country

where literature is censored must be read “in another light” than a text whose author has not been subject to any restrictions, since authors under censorship often write “between the lines”. Other matters related to the dimension of space are also important. Nord (ibid.) says that not only the name of the state or country where the text comes from is relevant to the translation process, but sometimes even the exact area or town of text production, since it enables the translator to interpret the deictic elements correctly. As explained by Nord (ibid.:57)

In face to face communication, deictic expressions, such as *here*, *by my side*, or *today*, or expressions referring to the participants of communication, such as *I*, *all of us*, or *as the speaker before me correctly remarked*, are unambiguous. However, in a written text they can only be decoded correctly in connection with the information on time, place, sender, recipients, etc. given in the text itself or in the text environment, such as title page, imprint, introduction lead, etc.

But information regarding the dimension of space (place) can also be found in the text environment in the form of the place of publication, the name of the publishing company, the first edition details, or newspaper headlines, or still in secondary literature. Sometimes it can also be presupposed as being part of the recipient’s general background knowledge (as in the case of publications by world-famous writers). From the intratextual point of view, certain linguistic features may provide a clue as to where the text was produced or intended to be read. Other clues may be equally obtained from information about the sender, the recipient, the medium, or motive.

It should also be mentioned that information about the place of text production also gives indication of cultural affiliation of the sender and/or recipient, the medium (in the case of culture-specific media), the motive (at least where combined with the dimension of time) and the intratextual features (such as regional dialects, etc.).

6. Time of communication

Just like the dimension of space, the dimension of time is also relevant to the translation process. First, because of the linguistic aspect since every language is subject to constant change in its use and its norms. Therefore, the time of text production is an important pre-signal for the historical state of linguistic development the text represents. From the sender's point of view, this applies to language use, whereas from the recipient's point of view it applies to the historical comprehension of linguistic units, which is bound to a certain period or epoch, as linguistic changes are normally determined by socio-cultural changes. In addition, this process of change also affects the area of text types, as certain text types are linked to a particular period (e.g., oracles and epic poems), and text-type conventions also undergo change.

Secondly, the dimension of time can throw some light on the communicative background of the S and the R s/he addresses, which provides a clue to understanding the sender's intention. In the case of text types of topical interest, such as news items and news reports, etc., Nord (1991:64) points out that "the dimension of time can be the decisive criterion as to whether there is any point in a text being translated at all, or, if there is, under which circumstances and with which *skopos* it may be worthwhile." To illustrate this point, Nord (ibid.) cites the case of newspaper reports, which are produced 'for the day' and will be obsolete tomorrow, therefore a translation of such texts only makes sense if it is in 'document function'.

Also, as deictic elements refer directly to the situation, temporal deixis can only be interpreted correctly if the recipient knows the time of text production. For example, a newspaper reporting on an airplane crash that happened 'last night' will only be

understandable to a R who knows that 'last night' corresponds to the night before the day s/he is reading that newspaper.

As Nord (ibid.) points out,

if the time of text production is not hinted at in the text itself, or presupposed to be part of the recipient's general background knowledge, it may be necessary to refer to secondary literature in order to come to an approximate age or at least to identify the period of time in which the text might have been written. Last but not least the time of text production can be inferred from any features representing a historical variety of the source language.

It is important to stress that the dimension of time influences directly or indirectly the dimensions of the sender (e.g. whether s/he is a contemporary of the recipient/translator or not), intention, recipient (e.g. expectations), medium (e.g. whether it is a modern form), motive (e.g. topicality), and intratextual features (e.g. historical language variety). Therefore, the translator should seek as much information as possible about this factor, which can be inferred from the date of the publication of the text or other clues from the text environment.

7. Motive for communication

The interrogative 'why?' asks for information about the reason or motive for communication, a question that is relatively easy to answer depending on the text type (a death announcement is obviously made *because* someone died). But the dimension of motive applies not only to the reason why a text has been produced, but also to the occasion for which it has been produced. As exemplified by Nord (ibid.:67), "somebody may write a poem because he or she has fallen in love, or because it is Grandfather's 70th birthday." In the first case, the TP and his/her motive for text production is the

focus of interest, whereas in the second the interest lies on the R and his/her motive for text reception.

In addition, the motive for communication may also be a pre-signal announcing certain conventional features of the text itself, such as formulas or non-verbal symbols, and thus guide the recipient's expectations. Depending on the text type, the motive for communication will determine mainly the following intratextual features: content, vocabulary and sentence structure (e.g. in a memorial address), suprasegmental features (memorial address vs. election speech), and non-verbal elements (e.g. black edging round a death announcement) (ibid.).

Clues as to the motive for text production and reception can be inferred from certain situational factors, such as medium (e.g. political section of a newspaper), place and time (in connection with the recipient's general background knowledge), and text function, if specified by unambiguous pre-signals, such as text-type designations (e.g. 'protocol') or text-type features (e.g. black edging) (*cf.* Nord:1991:69). Also, information obtained on the sender and his/her intention usually permits indirect conclusions as to the motive for communication.

The sum total of information obtained about these situational factors may provide an answer to the last question proposed by Nord (1991) for her model of text-analysis in translation, which concerns the function the text can achieve (with what function?).

The extratextual factors of the translation process have a bearing on the intratextual dimension of the text, and this is the reason why they are all 'interdependent'. Thus, in translation criticism both dimensions (extra- and intra-) have to be integrated. This means that the analysis of the intratextual features is therefore crucial.

APPENDIX 5

SPELLING OUT OF THE INTRATEXTUAL FACTORS

Spelling out the intratextual features of the translation process

1. Subject matter

Nord (1991:85-86) gives six main reasons for the analysis of the subject matter to be important for the translator. Basically, these are:

1. "If one subject matter consistently dominates the text, this seems to prove that the text is coherent" (cf. Hellwig 1982:162, *apud* Nord, *ibid.*). However, if a text deals with a number of different subjects, thus a 'text combination', this may pose problems to the translator in the sense that the conditions of the target situation may vary accordingly. In this case, the subject matter has to be elicited separately for the individual components of the text combination.
2. If the subject matter is embedded in a particular cultural context, this may give an indication of possible presuppositions and their relevance for translation. The translator has to take into account that the cultural context may not be universal, but this does not necessarily mean that it has to be bound to the source language culture, either. Instead, it may be bound to the target culture (or to what the sender imagines the target culture might be). In addition, the cultural context may even be fictitious in the case of literary texts.
3. The elicitation of the subject matter restricts the number of possible extralinguistic realities described in the text, which enables the translator to decide whether s/he possesses the necessary knowledge (including terminology) required for the comprehension and translation of the text and/or what research will have to be undertaken in advance.
4. The analysis of the subject matter can yield important information as to the feasibility of the translation task, provided this is performed in the first phase of ST analysis.
5. When the subject matter has been analyzed, the function of the title or heading can be dealt with. In other words, where titles and headings indicate the subject matter of the text, they can often be translated literally according to the syntactic conventions.
6. The elicitation of the subject matter occasionally yields some information about certain extratextual factors (e.g. sender, time, text function), whereas certain expectations about the subject matter, which have been built up in the course of the external analysis, may be confirmed or adjusted by internal analysis.

If the subject matter is not described in the title or title-context, it can be elicited by reducing the textual macrostructures to certain basic semantic propositions or information units, forming what can be called 'résumé' or 'condensation' of the text.

However, the crucial concept in the analysis of the subject matter at the level of lexical items is that of isotopy, or isotopical features, i.e., “semes shared by various lexical items in a text, thus interconnecting the lexical items and forming a kind of chain or line of isotopies throughout the text” (Nord, 1991:87). “The lexical items linked by isotopy are referred to as the “isotopic level”, which may indicate the subject matter(s) of the text,” says Nord (ibid.:87).

In addition, the subject matter of a text can also be elicited by isolating thematic concepts and analyzing their distribution and density in the text.

2. Content

Nord (ibid.:89) points out that “the analysis of text content has not so far been dealt with satisfactorily in the various approaches to translation-relevant text analysis.” In view of this - and in spite of stating that if the translator has a good command of the SL and is fully familiar with the rules and norms governing text production, s/he will usually have little difficulty or no difficulty in determining the content of a text -, Nord (ibid.:90) only presents some aspects that may help the translator to elicit the content of a text. These are: (i) paraphrase, (ii) linking devices (cohesion), (iii) connotations, and (iv) the internal situation of the text.

3. Presuppositions

When formulating the message, the sender has to take into account what s/he considers to be the general background knowledge of the recipient. This background knowledge is the non-verbalized information. Presuppositions, then, “comprise all the

information that the sender expects (= presupposes) to be part of the recipient's "horizon" [(= background knowledge)]" (Nord, 1991:96), and "often refer to objects and phenomena ("realia") of the culture the sender belongs to" (ibid.). Generally, the sender will only presuppose information which s/he can expect the recipient to be able to 'reconstruct'.

For the recipient to be able to 'reconstruct' the presupposed information, the sender has to write his/her text based on the recipient's situation and background knowledge, as well as on the relevance of the information s/he is going to transmit, so as to decide which presuppositions s/he can make and which s/he cannot. This decision can be easier when the sender remembers that, as pointed out by Nord (1991:97), "it is one of the social conventions of communication that an utterance must be neither trivial nor incomprehensible." This convention applies to both the relationship between the ST-S and the ST-R, and to that between TT producer (i.e., the translator) and the TT-R.

As TT producer, the translator must therefore first of all be aware of the fact that a piece of information that might be 'trivial' to the ST-R because of his/her source-cultural background knowledge (and therefore is not mentioned in the ST) may be unknown to the TT-R because of his/her different target-cultural background knowledge (and therefore has to be mentioned in the TT) or vice versa.

In short, "in order to identify the presuppositions, the translator has first of all to ascertain which culture or "world" the text refers to," says Nord (ibid.). If the ST is linked to the world of the SC, then some information on this world will normally be presupposed in the text because of the convention that 'trivialities' should not be verbalized. On the other hand, if the ST refers to the world of the TT-R, which cannot be assumed to be familiar to the ST-R, it seems logical that the ST-P verbalizes a certain amount of information for the ST-R which would seem trivial to the TT-R. In either

case, the translator should adjust the level of explicitness to the (assumed) general background knowledge of the intended TT-R, i.e., s/he will use the translation procedures of 'expansion' or 'reduction'.

Nord (1991:99) suggests that "the probability of presuppositions being present can be calculated from the "distance" of the ST and TT-R to the cultural environment of the subject matter, as well as from the level of explicitness and the level of redundancy." The level of explicitness varies according to text type and text function, whereas the level of redundancy (i.e. information that is verbalized several times in a text) chosen in a text "depends on how much background knowledge the sender expects the recipient to have" (ibid.).

Therefore, "if the ST refers to a world that is equally "distant" to both the ST and the TT recipients, it is less probable that translation problems will arise from the contrast of ST and TT presuppositions" (ibid.:98).

The analysis of the intratextual dimensions of subject matter, content, sentence structure, and suprasegmental features can also help the translator to identify the presuppositions in a text. Similarly, the analysis of the extratextual factors – sender, recipient, time, place, and motive of communication - can also reveal presupposed information. But above all, the translator has to be competent enough as to identify what information presupposed to be known to the ST-R has to be verbalized for the TT-R because it is relevant to him/her.

4. Text composition

The composition of a text comprises its macro and microstructure. Nord (1991:104) says that in both "we have to distinguish formal and semantic or functional

structures,” which she explains as follows: “the highest rank is that of metacommunication and the second rank is constituted by macrostructural units such as chapters and paragraphs (*formal structure*) or beginning and end (*functional structure*),” whereas the third rank is “that of simple and complex sentences (formal structure)” and the fourth is that of sentence-parts and their relation.

Now, in translation-oriented text analysis, first of all it is important to consider that the ST can be part of a unit of higher rank (*cf.* Gülich, Heger & Raible 1979:21, *apud* Nord, 1991:101), which is also called a text combination. As exemplified by Nord (*ibid.*), “a short story or a scientific article might be included in an anthology or a collection, in which the other texts constitute a frame of reference (...).”

The inclusion of a text in a unit of higher rank is generally signalled by the title and/or the title context, which can be regarded as a kind of ‘hyper-sentence’ or ‘metacommunicative utterance’ (*cf.* Gülich, Heger & Raible 1979:82, *apud* Nord, 1991:102). On the highest rank, says Nord (*ibid.*), this hyper-sentence “is often replaced by the information about the communicative situation which the recipient infers from extratextual clues” (*ibid.*). Nevertheless, if the extratextual analysis shows “that the situation of the TT will differ considerably from that of the ST and that the TT recipient cannot infer sufficient information about the ST situation” (*ibid.*), the translator may have to add some kind of hyper-sentence (e.g. in the form of an introductory lead) to his/her translation.

Secondly, the translator must be attentive to the signals that indicate the beginning of an embedded text, as they separate the different levels of communication and each one of such levels may require a situational analysis of its own. Thus, a crucial aspect in the analysis of macrostructure is “the question of whether there are any sub-texts or in-texts (*cf.* Schmidt 1971:50, *apud* Nord, 1991:102) embedded in the SL.”

Examples of in-texts also include quotations, footnotes (which can also be inserted in a TT so as to provide background information or give additional explanations), examples (as in scientific texts), in addition to explanatory translations or substitutions. In this respect then, one of the main tasks of the translator consists in finding out which function the in-text fulfills in the embedding text so as to be able to consider which of these procedures would be more appropriate to the type and function of the TT. It should be pointed out that this function must be analyzed separately, even though other extratextual factors (such as recipient, place, time and medium) may be the same for the embedding text and the in-text.

Within the text itself, Nord (1991:103) says that macrostructure is defined from a semantic point of view, and that hierarchical delimitations of text sections (such as chapters, paragraphs, etc.) can only provide a *superficial* orientation. I emphasize the word 'superficial' because there seems to be a contradiction here, as Nord (ibid.) also states that "the first paragraph of a text provides the guidelines for analyzing the whole text, when the significance of the features elicited in the text beginning may be confirmed." Therefore, such an orientation certainly cannot be as 'superficial' as she claims. In addition, she also says (ibid.) that "the beginning and the end of a text are considered to be of particular importance in the interpretation of the whole text," and for this reason they should be analyzed separately.

Indeed, the beginning and the end of a text can be marked by verbal or non-verbal features, which in some text types are conventional, such as the expression 'once upon a time' introducing a fairy tale and the 'moral' at the end of a fable. The translator must therefore be attentive to certain features of text composition which are text-type specific and observe the target-cultural convention for the text type in question.

As for the microstructure, also along the lines suggested by Nord (1991:104), from the semantic or functional point of view other elements can be distinguished: "information units, utterances, steps of the course of action or plot, or logical relations, such as causality, finality, specification, etc. The fourth rank will then be that of sentence-parts and their relation, such as the theme-rheme structure (TRS)."

In written texts, a 'sentence' is defined as "the unit between two full stops (or question marks, exclamation marks, etc.)" (ibid.:104). The division into sentences can provide a first approximation to the microstructure of a text and leads into the analysis of sentence structures. A second step consists in observing whether the formal division into sentences corresponds to the semantic division into information units, i.e., those "functional elements which can embrace sentences as well as other grammatical units" (ibid.:105). Complex sentences are usually subdivided into clauses.

Also belonging to the microstructure of a text is the semantic and functional division of sentences or information units into theme and rheme (TRS), which is independent of the syntactic structures although frequently combined with certain syntactical features. As Nord (ibid.) explains, "linking the information units by the device of "thematic progression" the writer at the same time produces a certain macrostructure. Thus, TRS is a feature overlapping micro and macrostructural composition."

As also pointed out by Nord (ibid.:106),

for translation-oriented text analysis, we can confine ourselves to the context-bound aspects of TRS. From this point of view, the "theme" refers to that part of the information presented in a sentence or clause which can be inferred from the (verbal or non-verbal) context (= "given information") whereas the "rheme" is the non-inferable part of the information (= "new information").

Finally, in what regards the markers of text composition, the macrostructure of a written text is signalled by formal devices used to mark the boundaries of segments which form large units, such as chapters or paragraphs. Chapters are normally marked by chapter headings or numerals, whereas paragraphs by indentations.

As to microstructures, these are marked by means of syntactic structures (main/subordinate clauses, tenses, inclusions, etc.) or lexical devices (e.g. cataphora), as well as by suprasegmental features (focus structures, punctuation, etc.).

5. Non-verbal elements

For Nord (1991:108), "signs taken from other, non-linguistic codes, which are used to supplement, illustrate, disambiguate, or intensify the message of the text are referred to by the functional concept as "non-verbal elements"." For didactic purposes, I suppose, Nord (*ibid.*) suggests that these non-verbal elements can be divided into four categories: (i) those elements that accompany the text (e.g. layout or gestures); (ii) those that supplement the text (e.g. statistical tables); (iii) those that constitute an independent part of the text (e.g. pictures of a comic strip), and (iv) those that replace certain elements of the text (e.g. the ... that in Brazil replaces a swear word). All these elements comprise the paralinguistic elements of both oral communication (such as facial expressions, gestures, voice quality, etc.) and written communication (photos, illustrations, emblems, special types of print, etc.).

"Non-verbal elements can belong to the conventional form of certain text types, such as the shorter lines of traditional poetic texts or the "small print" in contracts" (*ibid.*:110). Similarly, illustrations, diagrams, drawings of certain operations (such as how to assemble a certain piece of equipment), etc., are all conventional supplements

that may even form an integral part of operating instructions or manuals, and quite often may help the translator to check whether there is coherence between the verbal and non-verbal elements.

6. Lexic

Nord (1991:112) states that "the choice of lexic in a particular text is determined by both extratextual and intratextual factors." She also says that "the characteristics of the lexical items used in a text often yield information not only about the extratextual factors, but also about other intratextual aspects" (ibid.).

Thus, in what concerns the intratextual factors which have a bearing on lexic, Nord (ibid.) mentions two main ones: subject matter and content. This is a quite obvious statement for, indeed, depending on the subject matter, in certain pragmatic text types certain words will necessarily have to be used, as, for instance, in instructions for use or manuals. Furthermore, no one would expect to find some kind of romanticism or surrealism in such material. In other text types, however, the subject matter may require that certain semantic fields be represented by more items than others, with the textual connection of 'key words' constituting isotopic chains throughout the text. These 'key words' are referred to by Fröland (1978:275ff. *apud* Nord, 1991:112) as 'thematic words', which may contain hidden clues to the real subject matter of the text. But the problem really lies in literary texts, where these clues are "often given indirectly, i.e. in proper names (...), especially in "suggestive names" (...)" (ibid.). Thus, the analyst has to be attentive to the morphological aspects (suffixes, prefixes, etc.), collocations, idioms, figurative use (metonymy, metaphor), etc. which have to be analyzed from the point of view of textual semantics. In addition, "componential analysis (*cf.* Newmark

1981:30), etymological investigations, and comparative lexicological studies can also be helpful when the meaning of certain words, especially of neologisms (*cf.* Nord 1983, 1984) is not clear" (*ibid.*). This is particularly important for the translator, who therefore must be always updated not only in what concerns the enrichment of his/her vocabulary of the foreign language, but also has to make an effort to get as much information as possible about all other fields of knowledge so as to facilitate his/her laborious task of translating.

As for the extratextual factors, they not only set the frame of reference for the selection of words, but quite often are also mentioned in the text itself, either direct or indirectly. The influence of each one of them over lexic is so strong that Nord (*ibid.*:112-117) explains each one separately and I transcribe below in the form of direct questions, as follows:

- 1 sender – does the text contain any external information or clues as to the general character of the sender (time, geographical and social origin, education, status, etc.) or his/her particular position regarding the analyzed text (e.g. communicative role)?
- 2 intention – is the sender's intention reflected in the selection of words? If so, how? If there is no external information, what intention can be inferred from the use of words in the text?
- 3 recipient – is the recipient mentioned or addressed in the text? Is the recipient orientation reflected by the choice of lexic, e.g., by the use of words from particular registers, lects, and styles which are not determined by the sender or by inserted explanations?
- 4 medium – how does the medium influence the level of style of the lexical elements (colloquial, formal), word formation (especially 'economic' words as used in telexes, facsimiles or newspapers) and deictic expressions (e.g. operating instructions, which come to the recipient together with the machine)?
- 5 space – does the text contain any lexical items referring to the cultural background, such as proper nouns, institutional and cultural terms, etc. of the text production and/or text reception?
- 6 time – is the aspect of time reflected in deictic elements, in internal time references, and in temporal markings of certain lexical items? This is particularly relevant for translation because in old texts 'modernisms' are not expected to be found, as archaic words would not be expected to be found in modern texts, either.

- 7 motive – how does the motive or occasion for communication influence the choice of lexic? Does it require a particular level of style (e.g. in a funeral address) or certain formulas or clichés?
- 8 text function (in correlation with the text type) – how is it reflected in the choice of lexical items? Are there any typical lexical features which characterize certain text types?

7. Sentence structure

Sentence structure is quite important for translation-oriented text analysis as it yields information about (i) the characteristics of the subject matter (e.g. simple vs. complex), (ii) the text composition (order of informational details), and (iii) the suprasegmental features (stress, speed, tension), whereas some syntactic figures, such as aposiopesis, may indicate presuppositions. As to the extratextual factors, mainly intention, medium and function are characterized by particular sentence structures (Nord, 1991:118).

In addition, as Nord (*ibid.*) also points out,

the construction and complexity of sentences (Wilss 1977), the distribution of main clauses and subordinate clauses in the text (Thiel 1978a), the length of the sentences (Thiel 1978b), the use of functional sentence perspective (Thiel 1974b), and the cohesive linking devices on the text surface (Bühler 1984) are some of the features considered to be relevant to translation-oriented text analysis.

Furthermore, “conventional sentence structures in certain text types (e.g. imperatives in English instructive texts vs. infinitives in German instructive texts) and intentionally selected sentence structures which are meant to produce a particular effect on the reader” (*ibid.*) must also be taken into account.

8. Suprasegmental features

The last intratextual feature which Nord (1991:125) claims to have a bearing on translation is the suprasegmental features of intonation and prosody. In attempting to prove the interdependence of extra- and intratextual factors in translated texts, she says that the importance of the analysis of such features in translation lies in the information which can be obtained “about the content (e.g. an “ironical” meaning) and the subject matter (e.g. the “solemn” tone of a funeral address), as well as presuppositions (e.g. an interruption of the intonation contour in allusions) and composition (e.g. pauses, stress on the rhematic parts of the utterance).” As for the external factors, such an analysis yields information about the sender, the intention, the place and the motive of occasion for text communication, in addition to the text function.

The suprasegmental features of a text, as defined by Nord (ibid:120), are “all those features of text organization which overlap the boundaries of any lexical or syntactical segments, sentences, and paragraphs, framing the phonological “gestalt” or specific “tone” of a text.” However, “the particular framing of a text depends, first and foremost, on the medium by which the text is transmitted” (ibid.). Thus, in written texts, the suprasegmental features are signalled by optical means, such as italics, spaced or bold type, quotation marks, exclamation marks, question marks, dashes and parentheses, etc. It should be pointed out that the layout of a text (i.e. the combination of text and photos, type area, or the choice of types for titles or paragraph headings) is assigned to the category of non-verbal elements since, according to Nord (ibid.), “the phonetic realization is only affected indirectly.”

As regards the representation of suprasegmental features in writing, these are particular words, word order, onomatopoeia, certain features of typeface such as italics

or spaced words, orthographic deviations, quotation marks, underlining, or even punctuation. In fact, punctuation may vary according to language-specific norms. For example, in English, the formal-syntactic punctuation rules are rather strict. Contrary to English, though, commas in Portuguese may be used according to semantic or prosodical and rhythmical criteria.

Yet, as also pointed out by Nord (1991:124), “even in languages with a complicated system of punctuation rules, punctuation can still be regarded principally as a stylistic feature.” Nevertheless, she proposes a distinction between ‘syntactic’ or ‘discursive’ punctuation marks, and ‘stylistic’ punctuation marks. The former comprise full stops, commas, question and exclamation marks and serve to guide comprehension by conventional signals, whereas the latter give ‘elegance and expressivity’ to the sentence. “Whether conventional or stylistic, then, punctuation is used mainly as a means of representing intonation and prosody in writing” (ibid.:125).

APPENDIX 6

**QUESTIONNAIRE NUMBER 1
(SUBMITTED TO THE EDITOR OF ENGLISH OF
ÍCARO BRASIL MAGAZINE, MR. PAULO DE ALMEIDA)**

QUESTIONNAIRE

Answer, circle or check (✓) as necessary.

PART I - PERSONAL QUESTIONS

01. a. Name: Paulo de Almeida

b. Company: RMC Comunicações Ltda.

(Ícaro Brasil)

São Paulo - SP

/ *cão*

02. Age : 59 (BORN OCT. 27, 1939)

20 - 25

26-30

31-35

36 - 40

41-45

45 - ...

03. Level of Education

University

☒ yes

() no

Degree

() Specialization, field: _____

BACHELOR OF SOCIAL
SCIENCES (UNIVERSITY OF
SÃO PAULO); COMPLETED THE
COURSES FOR A MASTER'S
DEGREE BUT NOT THE THESIS.

() Master's field: _____

() Doctorate, field: _____

() Post-Doctorate, field: _____

04. Did you study English in a Brazilian school?

() no ☒ yes

1 to 2 years

3 to 4 years

more than 4 years

05. Did you study English in college?

☒ no () yes

1 to 2 semesters

3 to 4 semesters

more than 4 semesters

06. Did you study English in a private school of English?

☐ no ☒ yes

1 to 2 years

3 to 4 years

more than 4 years

07. Do you have any English proficiency certificates?

☐ no ☒ yes

Which one(s): UNIVERSITY OF CAMBRIDGE -
CERTIFICATE OF PROFICIENCY IN
ENGLISH - CERTIFICATE GRADE A

Should your answer be "yes", do you think that made a difference in your work or in your career as a translator? If so, please state why and how.

IT HAD NO DIRECT INFLUENCE.

08. Have you lived in any English-speaking country?

☒ no

☐ yes

Country

For how long?

Why?

HOWEVER, I'VE VISITED SEVERAL PARTS
OF THE US AND THE UK A NUMBER
OF TIMES. MOREOVER, I'VE WORKED IN
ENGLISH-SPEAKING ENVIRONMENTS FOR
MANY YEARS. MY COMMAND OF ENGLISH
HAS BEEN CRUCIAL TO THE JOBS
I'VE HELD SINCE 1959.

Should your answer be "yes", do you think that experience has affected your work or your career as a translator? If so, please state why and how.

09. Please state in general terms your opinion concerning the market for translators in Brazil.

IT ALL DEPENDS ON MAKING A NAME FOR
ONESELF AS A COMPETENT PROFESSIONAL - AND
THIS INVOLVES NETWORKING.

10. Still in your opinion, how is the translator's work seen by laypeople in Brazil?

IT'S OFTEN GROSSLY MISUNDERSTOOD. MANY
CLIENTS BELIEVE IT IS A MECHANICAL
PROCEDURE, "A CODE-SWITCHING OPERATION...
ON A SIGN-FOR-SIGN BASIS" (CHRISTIANE
NORD, TEXT ANALYSIS IN TRANSLATION,
PAGE 31).

PART II - PROFESSIONAL QUESTIONS IN GENERAL

11. Considering the language pair English/Portuguese, which of the following requirements do you view as essential for a good translator?

Please rank the options from 1 to 5.

- 4 ☒ to speak Portuguese and English well
5 ☒ to understand Portuguese and English well
5 ☒ to write Portuguese and English well
5 ☒ to know the customs and the culture of the English-speaking people
5 ☒ to know the customs and the culture of the Brazilian people
() to have a college degree in English/Portuguese
() to have a specialization course in translation
() others that you may consider important (please specify):

12. As editor of English of Ícaro Magazine, do you choose the articles to be published?

() yes ☒ no

Should your answer be "yes", what criteria do you use to select the articles to be translated?

13. What kind of constraints do you face as a translator?

☒ deadlines ☒ the space in the magazine ☒ the market

☐ the censorship ☐ others

Please specify: _____

14. Should you be constrained by deadlines, how does that affect the quality of your work as a translator?

IT ALLOWS LESS TIME (THAN I WOULD DEEM
IDEAL) FOR RESEARCH, BUT AS A RULE IT
DOESN'T JEOPARDIZE THE RESULT.

15. Concerning the space you have for your translations in the magazine, how does it affect your work?

OFTEN THE ENGLISH TEXT IS FAR SMALLER
THAN THE PORTUGUESE ORIGINAL. YET
THAT DOESN'T NECESSARILY MEAN THE
OMISSION OF RELEVANT DATA - IT'S MORE
A MATTER OF STYLE.

16. As to market constraints, what are they? How do they affect your translations?

BASICALLY, THE MAGAZINE'S LANGUAGE
MUST BE PALATABLE TO AIRLINE
PASSENGERS. A PROFILE OF OUR READERS
APPEARS IN THE LEAFLET I'VE SENT
YOU.

17. Regarding censorship, this would be:

- ☐ religious (e.g. articles criticizing a certain religion should be avoided)
- ☐ moral (as to sexual aspects)
- ☐ political (e.g. articles praising or criticizing a certain political party)
- ☐ racial
- ☐ ethical
- ☐ socio-cultural (e.g. drugs, alcohol, etc.)
- ☐ others

TO VARYING DEGREES, ALL OF THESE ITEMS ARE AVOIDED AS A MATTER OF EDITORIAL POLICY.

18. Do you receive any instructions for your work as both the editor of English of the magazine and/or as its translator? If so, what are they? Do they affect your work? How?

I'M QUITE INDEPENDENT IN THIS
ASPECT.

19. What are your translation decisions governed by:

- ① the meaning the text has for the receiver
2. the interests of those people who want that particular translation
- ③ your responsibility toward the original writers
- ④ the use for which the translation is intended
- ⑤ cultural considerations (presuppositions or adaptations)

20. How do you deal with implicit allusions in the texts you translate (geographical, historical, religious, cultural, etc.)?

OUR STYLE IS INFORMATIVE, NONPARTISAN,
TOLERANT, NONETHNOCENTRIC.

21. Do you see sound and rhythm as important factors in written translation? How do you deal with those aspects?

WHENEVER POSSIBLE I TRY TO IMPART
THESE CHARACTERISTICS TO THE TRANSLATIONS.
THAT'S NOT ALWAYS FEASIBLE, THOUGH.

22. What are the most used criteria for the translation of headlines/titles of the articles in Ícaro magazine:

a. in general

- ☐ to be faithful to the original (literal translation)
- ☒ to translate only the message conveyed by the original title (non-literal translation)
- ☒ not to translate the title but to create, instead, another one according to the message of the article
- ☒ to create another title that sounds well
- ☐ to make the translation more creative than the original, should the original title be "common place"
- ☒ to make the translation shorter than the original, should the original title be too long (TO FIT IN THE SPACE ALLOTTED)
- ☐ to create a title that causes impact on the public
- ☐ to create a title that has a market appeal
- ☐ others - please specify:

b. compounds that have only proper nouns or abbreviations

- ☐ () to keep the original title
- ☐ () to keep the original title but complete it with a subtitle that gives an idea of the contents of the article
- ☒ (X) not to keep the original title, but to create another one that gives an idea of the contents of the article
- ☒ (X) to create a title according to the target culture context/ communicative intention

23. Concerning the texts, what are the main linguistic difficulties that you find to translate them:

- ☐ () idiomatic expressions
- ☒ (X) metaphors (*OFTEN OBSCURE*)
- ☒ (X) ambiguous terms
- ☐ () terms that bear multiple meanings
- ☐ () slang
- ☐ () colloquial terms
- ☐ () different registers
- ☐ () obscene terms
- ☒ (X) dialects — *OCCASIONALLY*
- ☐ () sociolinguistic differences
- ☒ (X) specific terms of a certain field of knowledge/topic (*THAT PROMPTS A LOT OF RESEARCH*)
- ☐ () puns (play on words)
- ☐ () false cognates
- ☒ (X) sonority (phonological aspects which many times are linked to the principles of orality)

() others - please specify

24. Identify from 1 to 4 the degree of influence of extratextual factors on the quality of your work as a translator.

1 - not relevant at all

2 - relatively relevant

3 - rather relevant

4 - very relevant

	1	2	3	4
deadlines		X		
space in the magazine				X
market			X	
censorship	X			
cultural considerations				X
implicit allusions	X			

THIS DOESN'T AFFECT
(UNFAVORABLY) MY WORK
BUT MUST BE A
PERMANENT CONCERN.

25. Other comments or problems that you would like to mention:

IT TAKES A LOT OF MIDNIGHT OIL. THERE'S
NO PLACE FOR SLOTH IN THIS FIELD
OF WORK. KNOWING OTHER LANGUAGES ALSO
HELP. I'M EXTREMELY FLUENT IN SPANISH
AND HAVE A SOLID KNOWLEDGE OF ITALIAN
AND FRENCH. I'VE ALSO STUDIED GERMAN,
THOUGH NOT ENOUGH TO ACQUIRE
PROFICIENCY.

APPENDIX 7

**QUESTIONNAIRE NUMBER 2
(SUBMITTED TO THE EDITOR OF ENGLISH OF
ÍCARO BRASIL MAGAZINE, MR. PAULO DE ALMEIDA)**

Subject: Sua tese

Date: Fri, 10 Mar 2000 17:06:15 -0300

From: "Redação Ícaro" <redacao-icar@icarobrasil.com.br>

To: <limongi@th.com.br>

Cara Eliana:

1. The author of the story on Rosa Gauditano is Carlos Moraes, the magazine's editor in chief. In this case, ST-P = S. A few data you may think of interest: up to age 30, Moraes was a Catholic priest in his native Rio Grande do Sul. After quitting the church, he moved to São Paulo, where he soon became a journalist (working for the now defunct Realidade) and eventually a journalism professor. He has been with Ícaro since its inception, and the magazine's personality is inextricably linked to his. Yes, he is very fond of Rosa (who by the way, used to be married to another famous photographer, Emídio Luisi) and of other lenspeople who have worked with us, such as Haroldo Palo Jr., Araquém Alcântara, Robert Ostrowski etc.

2. I think you have identified correctly the sender's intentions, except as regards (v). Paradoxical as it may seem, there was no intention of touting airline destinations. Many of the places involved are out of regular routes.

3. Yes, the principal motive for producing the story was to celebrate the magazine's 15th anniversary and also to pay tribute to an outstanding professional who has contributed to the magazine over the years. The hierarchy you suggest seems OK, with the aforementioned exception.

4. As to relevance, in this case I simply tried to convey the contents of the original text to foreign readers. Unfortunately I didn't have sufficient space to explain, say, what are the Epiphany dramatizations of the Minas Gerais hinterland, which may seem mysterious to protestants. We had to rely on the photos as graphic examples.

As Moraes and I have worked together for so many years, we usually function in a finely attuned way and frequently discuss what should be left out of the English text when there are space restrictions (most of the time, as you are aware).

Feel free to ask for any other detail we may have missed.

Abraços,

Paulo

Subject: "Nossa" tese

Date: Mon, 06 Mar 2000 11:42:24 -0300

From: Eliana Limongi <limongi@th.com.br>

To: Paulo de Almeida <pluz@uol.com.br>

Amigo Paulo,

Não sei se vocês estão em casa no carnaval ou se resolveram dar uma saída pra descansar longe da folia. De qualquer maneira, vou mandar este e-mail (aliás, é "e-mail" ou "e.mail"?), também para a redação da Ícaro. O meu carnaval está sendo maravilhoso ... pulando na frente do computador e querendo que as horas não passem. Brincadeira, né? Mas, tudo bem.

Em primeiro lugar, recebi a cópia do bilhete do Otto juntamente com os originais. Mais uma vez, obrigada. Tomara que o tempo me permita falar dele na tese (vai ter que permitir). Paulo, será que poderias me responder mais algumas perguntas? São as seguintes:

1 - O artigo sobre a Rosa Gauditano foi escrito por quem? Quem seria, em termos de C. Nord, o "source-text producer" (ST-P), os editores da revista? O ST-P seria o próprio "sender (S) of the message"? If not, what is the position of the ST-P with regard to the S? Is the ST-P subject to the sender's instructions? Is s/he an expert in text production? (The text is very well written, and the feeling I have is that s/he is very fond of Gauditano.)

2 - Concerning the sender's intention, do you agree with me that there are at least five intentions, namely (i) to entertain the readers/passengers, (ii) to inform them about Gauditano's "art and struggle", (iii) to appeal to the passengers so that they feel like visiting those places and getting to see those festivals Gauditano registered in her photos, (iv) to advertise our country, and (v) (last but not least, in case the readers/passengers feel like visiting those places Gauditano registered in her photos) to advertise Varig/RioSul, in the sense that the air company could take them to those places - are there any flights to the "Minas Gerais hinterland", for example - or to nearby areas? Also, do you think that the intentions follow this very same hierarchy? If not, how would you establish the hierarchy?

3 - Regarding the motive for text production, do you agree that the principal motive is to celebrate the 15 years of existence of the magazine? In addition to celebration, don't you think that "motive" here can also coincide with intention, in the sense that there are other motives for text production, namely the wish (i) to entertain the passengers on board the aircraft and (ii) to inform them about "peculiar" places they can visit, such as those registered by Gauditano? Do you agree with me? If so, do you think that here we also have a hierarchy of motives, which would be the one I present above? If not, what's your suggestion?

4 - As to the issue of relevance - which I think is extremely subjective and thus a questionable issue in Nord's model of text analysis in translation - how did you establish relevance when translating the text about Gauditano into English?

Paulo, desculpa te fazer essas perguntas de última hora, mas eu achei melhor te consultar do que ficar no "achismo". Terei na minha banca 3 PhDs me sabatinando, portanto não é bom facilitar, né? Mais uma vez, me ajuda?

De novo, muito obrigada por tudo, por enquanto. Um abraço pra vocês - não se esqueçam de ir em se programando para a vinda a Florianópolis. Já viram que 28/04 é sexta-feira, e que 1º de maio (feriado) é segunda-feira? Portanto, teremos um fim de semana prolongado para curtirmos a ilha depois da minha defesa. Com certeza eu vou me sentir honrada com a presença de vocês.

Mais um abraço,

Eliana

APPENDIX 8

PROFILE OF ÍCARO'S READERS (PORTUGUESE AND ENGLISH)

ÍCARO *Brasil*

REVISTA DE BORDO VARIG



130 mil exemplares/mês (TreviScan Auditores)



679.000 leitores/mês (Pesquisa de Adélia Franceschini Associados)



62% dos leitores pertencem às classes A1 e A2

Posicionamento editorial preciso e canal privilegiado de circulação. **Ícaro Brasil**, um eficiente meio de comunicação com a classe dirigente e o público mais qualificado do país.

LÍDER EM CIRCULAÇÃO A BORDO

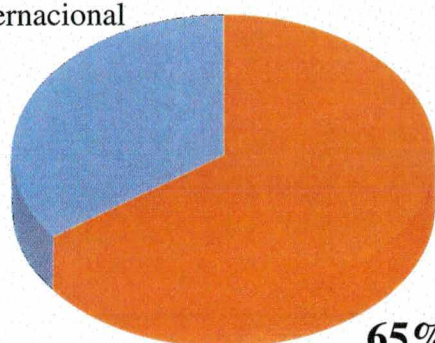
LÍDER EM CLASSE A

Passageiros VARIG em 1997:
9.937.912

679.090 passageiros/mês
lêem a revista

35%

Internacional

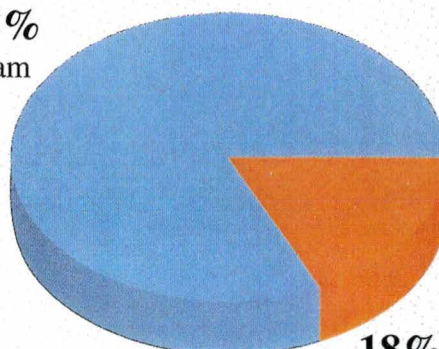


65%

Nacional

82%

leram



18%

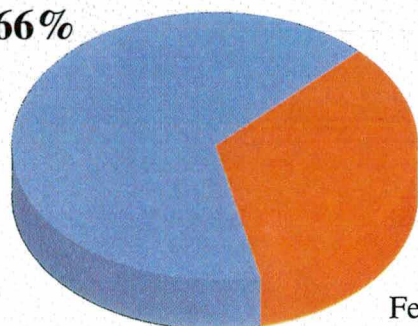
não leram

Perfil do Leitor/Sexo

Perfil do Leitor/Idade

Masc.

66%

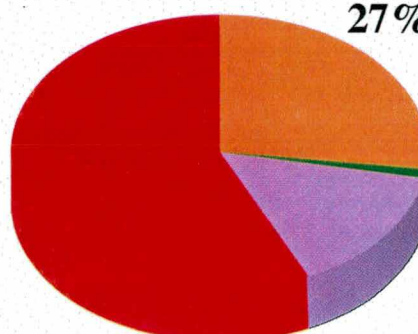


Fem.

34%

Acima de
45 anos

27%



25 a 44 anos

57%

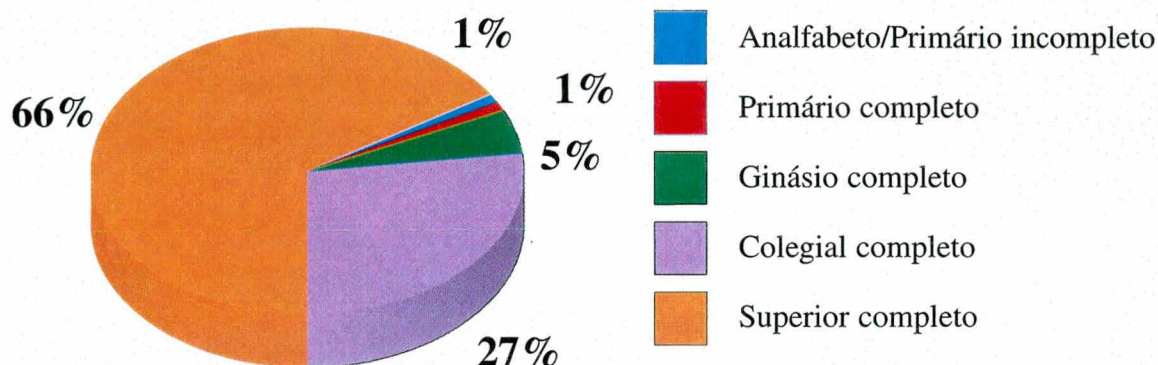
18 a 24 anos

15%

Não revelada

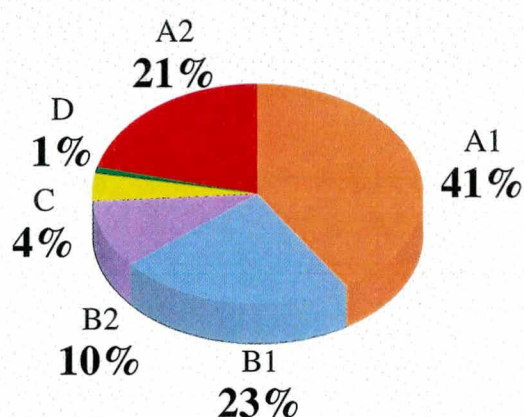
1%

Grau de Escolaridade



Classe Social (Critério Brasil)

62% pertencem à classe A

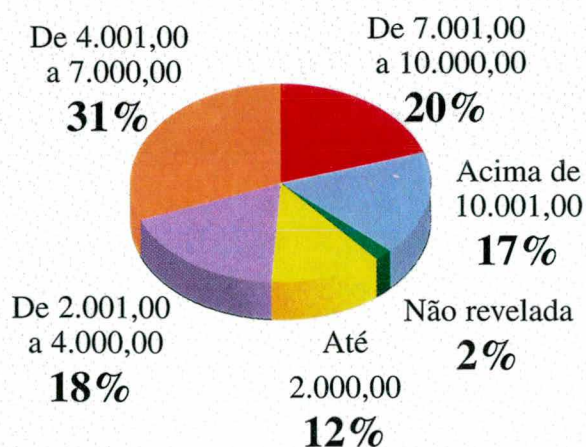


Nível de Ocupação

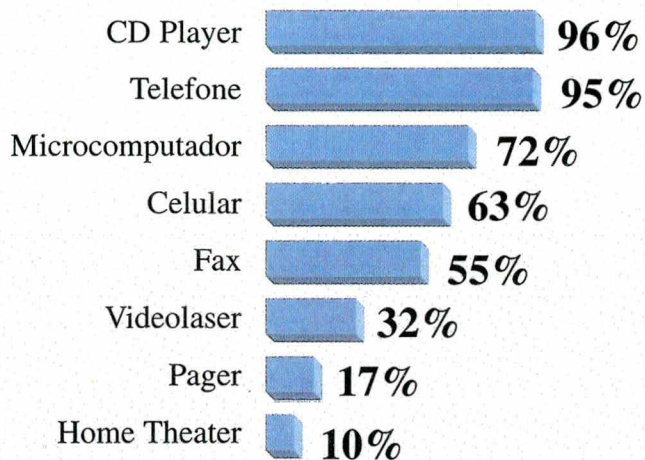
Alto grau de decisão nas empresas



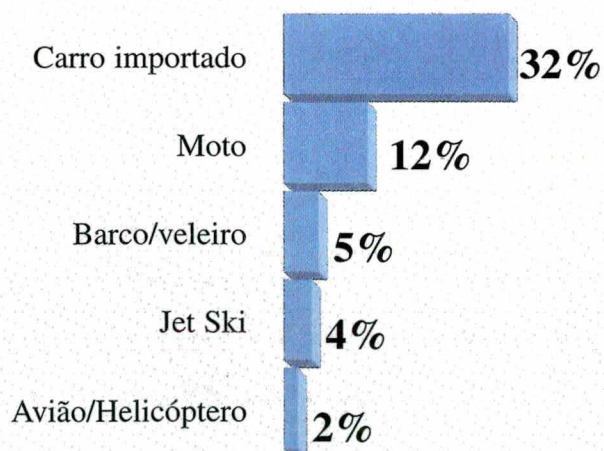
Renda familiar mensal (R\$) - 68% acima de 4.000,00



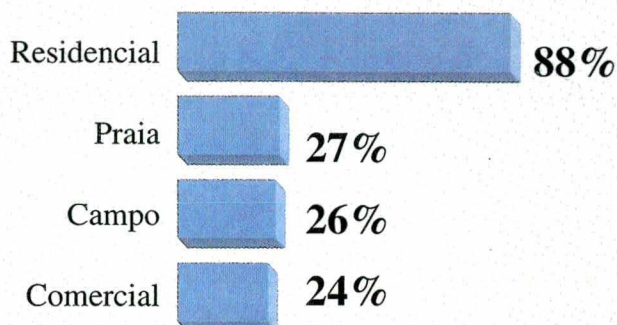
Posse de Itens de Conforto em %



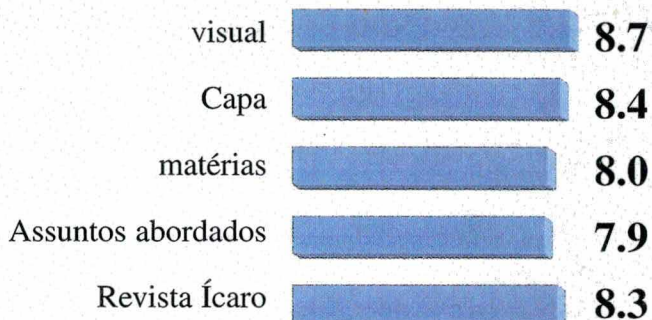
Posse de Veículos em %



Leitores proprietários de Imóveis em %



Notas dadas pelos leitores de Ícaro Brasil de zero a 10: média 8,3



Liderança em Classe A

Perfil de Classe A	
abipeme (%)	
Ícaro Brasil.....	60
Geográfica Universal.....	51
Exame.....	25
Veja.....	16
Casa Cláudia.....	16

FONTE: MARPLAN

Ícaro Brasil é uma revista de variedades dedicada ao entretenimento do passageiro a bordo das aeronaves Varig/Rio-Sul. Suas matérias são sofisticadas, informativas e ilustradas, para atrair e satisfazer seu qualificado público leitor. São 679 mil leitores/mês com tempo de sobra para a leitura, alta predisposição para o consumo e grande poder de decisão nas corporações. Desses, 420 mil pertencem à classe A.

ÍCARO BRASIL: TARGET HOMOGÊNEO DE ALTO NÍVEL, SEM DISPERSÃO, SEM ENCALHE

MAIS LEITORES POR EXEMPLAR COM INTENÇÃO IMEDIATA DE COMPRA

ESTILO EDITORIAL ÚNICO, ADEQUADO AO ESPÍRITO DE QUEM VIAJA

MATÉRIAS NACIONAIS COM REPERCUSSÃO INTERNACIONAL

MATÉRIAS INTERNACIONAIS COM REPERCUSSÃO NACIONAL

DISTÂNCIAS E TEMPOS DE VÔO PARA LER A REVISTA

NACIONAIS

DE SÃO PAULO A	km	horas de voo
PORTO ALEGRE	865	1:30
BRASÍLIA	881	1:20
RECIFE	2.099	3:00
BELÉM	2.509	3:45
MANAUS	2.695	3:30

INTERNACIONAIS

DE SÃO PAULO A	km	horas de voo
MIAMI	6.569	8:00
NOVA YORK	7.659	9:35
PARIS	9.553	11:10
FRANKFURT	9.952	11:35
COPENHAGUE	10.568	14:00
HONG KONG	18.021	24:10
TÓQUIO	18.478	25:00

ESTÃO NA ÍCARO BRASIL:

Entrevistas • matérias sobre aviação • comportamento do passageiro • história • beleza • turismo • aventuras • assuntos ligados a viagens • textos literários importantes.

TABELA DE PREÇOS / 1998

4 CORES/PB	NÚMERO DE INSERÇÕES				
R\$	1	3	6	9	12
1/1 página	20.458	20.049	19.640	19.231	18.412
2/3 página	16.366	16.039	15.712	15.384	14.730
1/2 página	14.321	14.034	13.748	13.461	12.889
1/3 página	11.456	11.227	10.998	10.769	10.311
Determinada	24.550	24.059	23.568	23.077	22.095
2ª/3ª capa	25.573	25.061	24.550	24.038	23.015
4ª capa	28.437	27.868	27.299	26.730	25.593

01/98

DISTRIBUIÇÃO: A bordo das aeronaves VARIG e Rio-Sul nas linhas nacionais e internacionais

TIRAGEM: 130.000 exemplares mensais – Trevisan Auditores

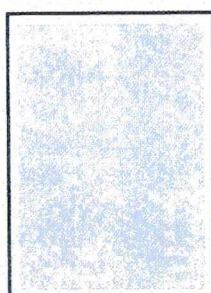
MATERIAL: Fotolitos positivos com escala progressiva de cores – 60 linhas/cm

AUTORIZAÇÃO E MATERIAL: dia 15 do mês anterior à circulação

DATA DE CIRCULAÇÃO: dia 5 de cada mês

PAGAMENTO DA VEICULAÇÃO: dia 30 do mês de circulação.

TAMANHO DO ANÚNCIO



1/1 página
Com margem: 19,3 x 25,5 cm
Sangrada: 20,8 x 27,5 cm



1/2 página horizontal
Com margem: 19,3 x 12,5 cm
Sangrada: 20,8 x 13,5 cm



2/3 página vertical
Com margem: 12,0 x 25,5 cm
Sangrada: 13,0 x 27,5 cm



1/3 página vertical
Com margem: 5,0 x 25,5 cm
Sangrada: 6,5 x 27,5 cm

RMC Comunicação há 20 anos atua na área de marketing editorial, produzindo publicações tanto de circulação interna quanto de circulação externa (jornais, revistas, newsletters, livros de arte e livros históricos), como canal de comunicação entre empresas, clientes, imprensa e formadores de opinião.

Roberto Muylaert, jornalista, presidente da RMC, lançou *Exame* na Editora Abril, foi publisher de *Veja* e editor de *Visão*; presidente da Fundação Bial de São Paulo; presidente da Fundação Padre Anchieta (TV Cultura) e ministro-chefe da Secretaria de Comunicação Social da Presidência da República.

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ÍCARO *Brasil*

VARIG INFIGHT MAGAZINE



130,000 copies per month (Trevisan Auditores)

679,000 readers per month (Survey by Adélia Franceschini Associados)

62% of readers belong to the upper classes

Precise editorial standing and a privileged
channel of circulation. **Ícaro Brasil**, an effective means of
communication with the upscale public.

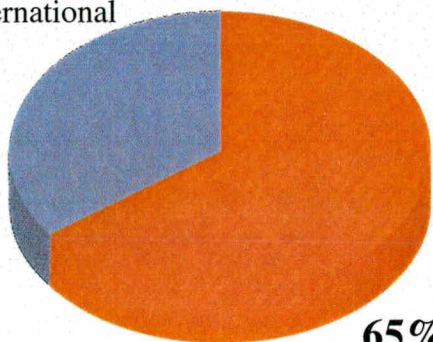
THE LEADER IN ON-BOARD CIRCULATION

THE LEADER IN UPSCALE READERS

Varig passengers in 1997
9,937,912

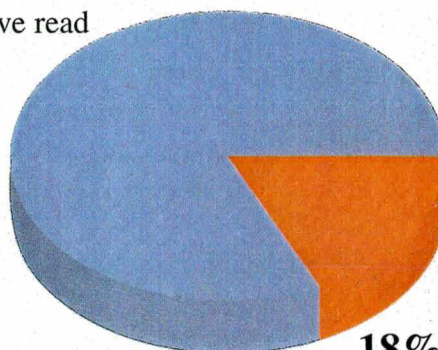
679,090 passengers/month
read the magazine

35%
International



65%
Domestic

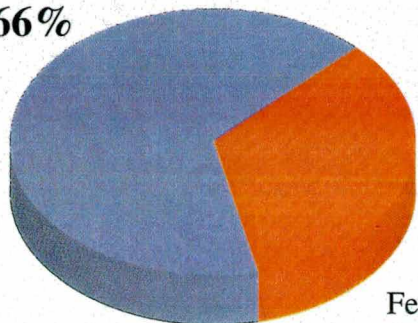
82%
have read



18%
haven't read

Reader's Profile/Sex

Male
66%

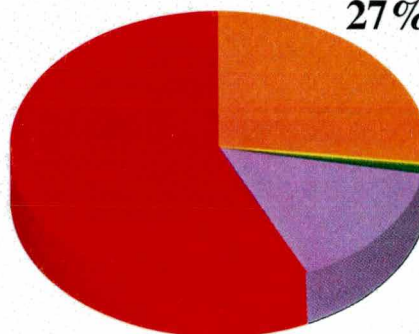


Female
34%

Reader's Profile/Age

Over
45

27%

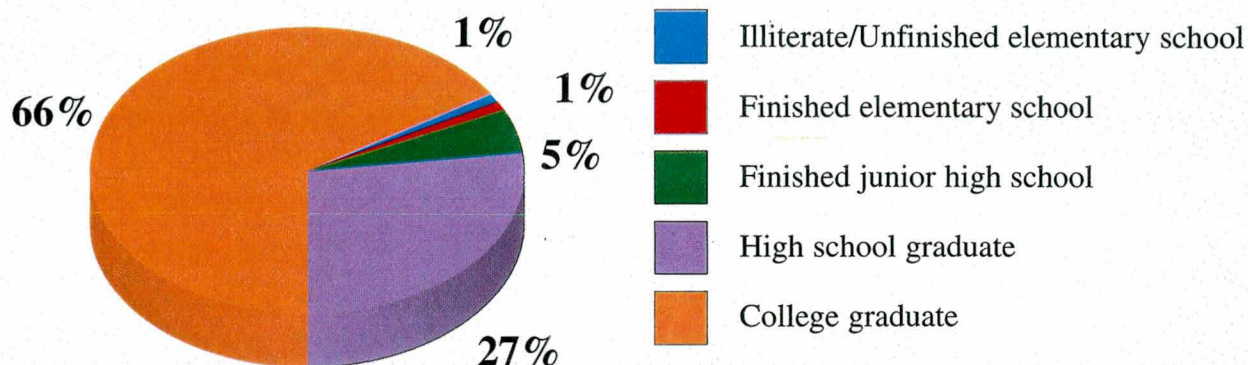


25 to 44
57%

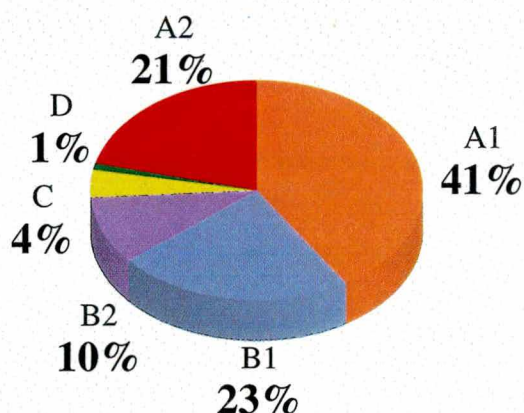
18 to 24
15%

Undisclosed
1%

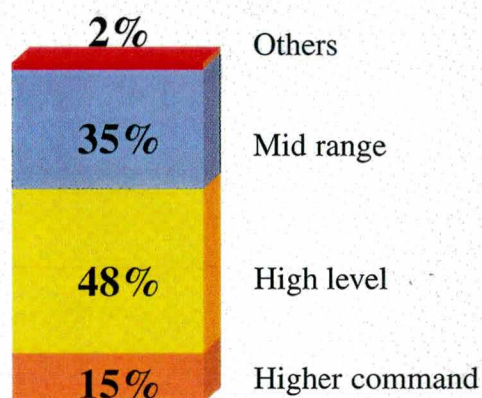
Level of Education



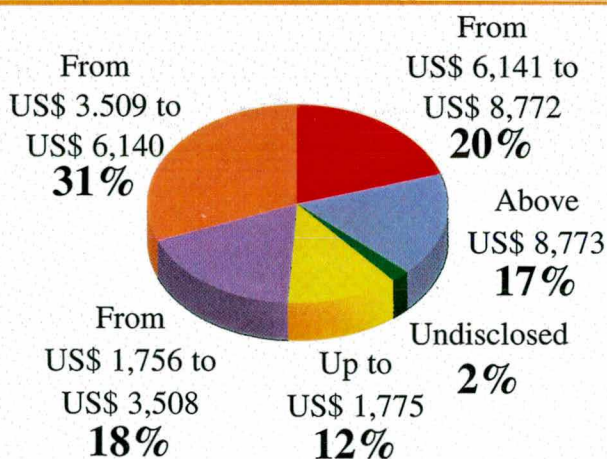
Social Rank (Brazilian Criterion) 62% belong to class A



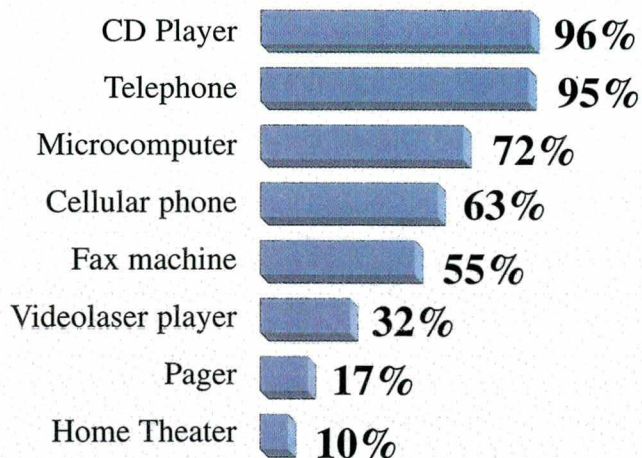
Professional Status High level of decision in corporations



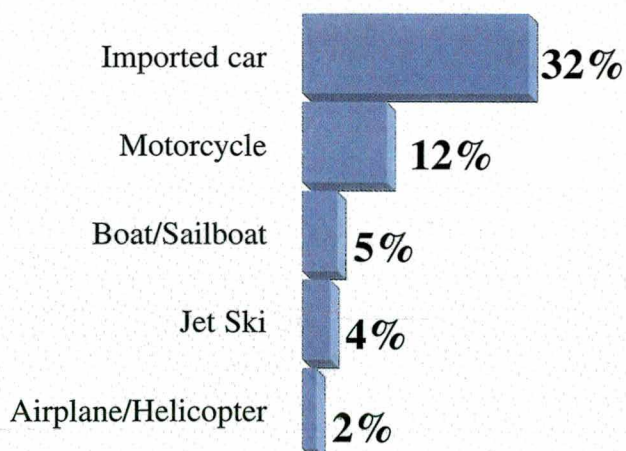
Household monthly income - 68% above R\$ 4,000 (US\$ 3,508)



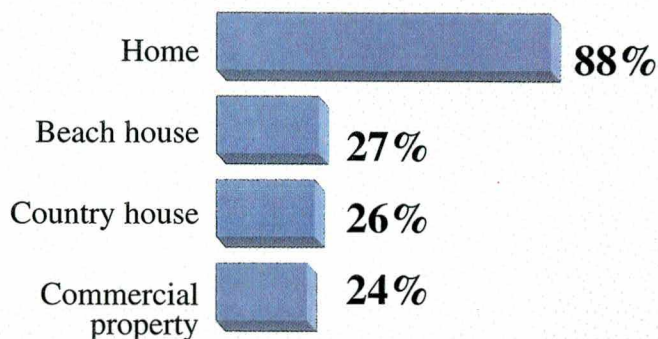
Ownership of comfort items



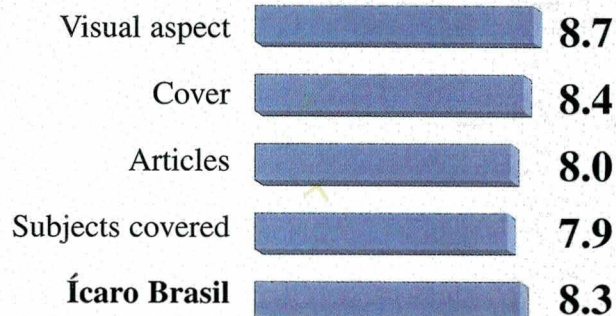
Vehicle ownership



Property owners



Marks given by readers of Ícaro Brasil from 0 to 10: average 8.3



Leadership in class A

Profile of Class A	
abipeme (%)	
Ícaro Brasil.....	60
Geográfica Universal.....	51
Exame.....	25
Veja.....	16
Casa Cláudia.....	16

SOURCE: MARPLAN

Ícaro Brasil is a variety magazine committed to providing entertainment to passengers on board Varig and Rio-Sul aircraft. Its contents are sophisticated, informative and well illustrated, in order to attract and satisfy its exclusive readership, comprising 679,000 readers per month with spare time for reading, willingness to consume and a lot of decision power in corporations. Of these, 420,000 are upscale.

HOMOGENEOUS, UPSCALE TARGET MARKET, WITH NO DISPERSION AND NO UNSOLD COPIES

MORE READERS, WITH IMMEDIATE PURCHASING INTENTION, PER COPY

UNIQUE EDITORIAL STYLE, ADEQUATE TO THE SPIRIT OF TRAVELERS

NATIONAL ARTICLES WITH AN INTERNATIONAL FOCUS

INTERNATIONAL ARTICLES WITH NATIONAL INTEREST

DISTANCES AND FLIGHT TIME AVAILABLE FOR READING ÍCARO BRASIL

DOMESTIC

FROM SÃO PAULO TO

	km	hours of flight
PORTO ALEGRE	865	1:30
BRASÍLIA	881	1:20
RECIFE	2,099	3:00
BELÉM	2,509	3:45
MANAUS	2,695	3:30

INTERNATIONAL

FROM SÃO PAULO TO

	km	hours of flight
MIAMI	6,569	8:00
NEW YORK	7,659	9:35
PARIS	9,553	11:10
FRANKFURT	9,952	11:35
COPENHAGEN	10,568	14:00
HONG KONG	18,021	24:10
TOKYO	18,478	25:00

ÍCARO BRASIL FEATURES:

Interviews • articles on aviation • on-board stories • history • beauty • tourism • adventure
• travel topics • major literary texts

APPENDIX 9

SYNTACTIC ANALYSES OF THE ST AND TT

A ARTE E A BATALHA DE ROSA GAUDITANO

Parágrafo 1 – “A fotógrafa ... Cidade do México.”

P₁ – *A fotógrafa Rosa Gauditano, assídua colaboradora de Ícaro nestes 15 anos, tem ultimamente focado seu trabalho em crianças, índios e festas populares do Brasil.*

Período simples, oração absoluta.

P₂ – *Em março do ano que vem seu trabalho Nossa Tribo será exposto no Museu de História Natural de Houston, Texas, e, posteriormente, no Museu de História Natural da Cidade do México.*

Período composto por coordenação.

Oração coordenante: *Em março ... Texas, ...*

Oração coordenada sindética aditiva: *... e, posteriormente, [será exposto] no ... México.*

Parágrafo 2 – “Sua comovente mostra ... interior de Minas.”

P₁ – *Sua comovente mostra Cores e Festas desde 1991 corre o Brasil e o tempo inteiro revela, com rigor e paixão, um povo transfigurado pela glória simulada ou fê sincera.*

Período composto por coordenação.

Oração coordenante: *Sua comovente mostra ... Brasil...*

Oração coordenada sindética aditiva: *... e o tempo inteiro revela, ... fê sincera.*

P₂ – *Tão rico acervo começou em 1984 com a Festa do Divino, interior de São Paulo, avançou pelas Cavalhadas de Pirenópolis, interior de Goiás, e foi em frente, do Círio de Nazaré de Belém às Congadas e Reisados de Itamogi, no interior de Minas.*

Período composto por coordenação.

Oração coordenante: *Tão rico acervo começou ... São Paulo, ...*

Oração coordenada assindética: *... avançou pelas Cavalhadas ... Goiás, ...*

Oração coordenada sindética aditiva: *... e foi em frente, do Círio ... Minas*

Parágrafo 3 – “E assim vai ... recém-colhida.”

P₁ – *E assim vai a própria Rosa em frente, com seus índios ameaçados, festas esquecidas, meninos pulando a contraluz nos laguinhos da Praça da Sé.*

Período composto por subordinação.

Partícula expletiva: *E ...*

Oração principal: *E assim vai a própria Rosa, ... esquecidas, ...*

Oração subordinada adverbial temporal reduzida de gerúndio: *... meninos pulando ... Praça da Sé.*

P₂ – *Tudo, o triste e o alegre, devidamente rosado de vida recém-colhida.*
Frase nominal.

Parágrafo 4 – “E aí ... inanimado.”

P₁ – *E aí é que está.*

Oração com força de expressão expletiva.

P₂ – *Há fotografos que competentemente registram, outros colhem, não se sabe como, aquela vida em si que perpassa todo o animado e todo o inanimado.*

Período composto por subordinação e coordenação.

Oração principal: *Há fotografos ...*

Oração subordinada adjetiva restritiva: ... *que competentemente registram* ...

Oração subordinada adjetiva restritiva: ... *outros colhem*, ...

Oração coordenada apositiva: ... *não se sabe como*, ...

Oração subordinada adjetiva explicativa: ... *aquela vida em si que perpassa* ... *inanimado*.

Parágrafo 5 – “Rosa é dessas, ... infinitas dimensões.”

P₁ – *Rosa é dessas, capaz de tirar vida até de uma modelo.*

Período composto por subordinação e coordenação.

Oração principal: *Rosa é dessas*, ...

Oração coordenada assindética com verbo em zeugma: ... *capaz de* ...

Oração subordinada adverbial completivo-nominal: ... *tirar vida até de uma modelo*.

P₂ – *Suas fotos recendem a urucum, jenipapo, penas de cocar, asas de anjo, tropel de cavalos, última candura de menino de rua.*

Período simples, oração absoluta.

P₃ – *Tudo milagrosamente vivo, em três, quatro, infinitas dimensões.*

Frase nominal.

Parágrafo 6 – “E tudo ... praça da fé.”

P₁ – *E tudo, quando possível, muito alegre.*

Frase nominal.

P₂ – *Talvez esse seu Gauditano tenha a ver com gaudere, que em latim quer dizer: alegrar-se.*

Período composto por subordinação.

Oração principal: *Talvez* ... *gaudere*, ...

Oração subordinada adjetiva explicativa: ... *que em latim quer dizer*: ...

Oração subordinada substantiva objetiva direta reduzida de infinitivo: ... *alegrar-se*.

P₃ – *Na obra de Rosa Gauditano há alegria enorme, além de uma enorme fidelidade: Rosa é da praça da fé.*

Período composto por coordenação.

Oração coordenante: *Na obra de Rosa Gauditano há alegria enorme*, ...

Oração coordenada assindética: ... *além de uma enorme fidelidade*:

Oração coordenada apositiva: ... *Rosa é da praça da fé*.

Parágrafo 7 – “Que outras ... praça da fé.”

P₁ – *Que outras apontem suas lentes para coisas mais rendosas e espetaculosas.*

Período simples, oração absoluta.

P₂ – *Rosa, ao que tudo indica, vai continuar com seus índios, seus anjos, suas crianças sem solução, suas festas quase perdidas no interior de um Brasil que tão pouco conhecemos.*

Período composto por coordenação e subordinação.

Oração principal: *Rosa (...)* *vai continuar com* ...

Oração coordenada apositiva: ... *ao que tudo indica*, ...

Oração subordinada adjetiva restritiva: ... *que tão pouco conhecemos*.

P₃ – *Com apoio ou sem apoio, isso não importa.*

Período simples, oração absoluta.

P₄ – *Rosa é mesmo da praça da fé.*

Período simples, oração absoluta.

A PHOTOGRAPHER'S ART AND STRUGGLE

Paragraph 1 – “The photographer ... Mexico City.”

St₁ – *The photographer Rosa Gauditano, a frequent contributor to the magazine during these 15 years, concentrates mainly on children, indigenous peoples and Brazilian festivals.*

Simple sentence.

St₂ – *Her exhibition Nossa Tribo (Our Tribe) will be at the Museum of Natural History of Houston, Texas, in March 1999, and later at the Museo de Historia Natural of Mexico City.*

Simple sentence.

(or, considering there might be an ellipsis of the verb after ‘later’ – “and later [it will be] at the Museo ...”),

Compound sentences.

Syndetic coordination with ellipsis of the verb.

Paragraph 2 – “Her touching ... Minas Gerais hinterland.”

St₁ – *Her touching show Cores e Festas (Colors and Festivals) has traveled throughout Brazil since 1991.*

Simple sentence.

St₂ – *Her rich collection of photos of folk festivals began in 1984 with the Pentecost festivities in the São Paulo heartland and proceeded to the horseback pageants of Goiás, the October festival of Pará, the Epiphany dramatizations of the Minas Gerais hinterland.*

Compound sentences. Syndetic coordination.

Paragraph 3 – “Rosa shines ... like new-born life.”

St₁ – *Rosa shines with her endangered forest peoples, forgotten festivals and homeless children.*

Simple sentence.

St₂ – *Everything she captures on film the joyful and the sad alike is rose colored, like new-born life.*

Complex sentence.

Main clause: *Everything is rose colored ...*

Defining (restrictive) relative clause: *... she captures on film the joyful and the sad alike like new-born life.*

Paragraph 4 – “While some ... – dimensions.”

St₁ – *While some photographers just record competently the subjects they choose, others have a special talent for displaying life itself.*

Complex sentence.

Main clause: *others have a special talent for displaying life itself.*

Adverbial concessive clause: *While some photographers just record competently the subjects...*

Defining (restrictive) relative clause: ... *[that] they choose, ...*

St₂ – *Rosa belongs to the second group; she can make even a fashion model show life.*

Complex sentence.

Main clause: *Rosa belongs to the second group.*

Asyndetic coordination: *she can make even a fashion model...*

Non-finite nominal (bare infinitive) object complement clause: *show life.*

St₃ – *Her photos emanate the scent of annatto dye, headdress feathers, angels' wings, the clip-clop of horses, the last flash of innocence from a homeless child – all miraculously alive, in three, four – an infinity of – dimensions.*

Simple sentence.

(or, considering there might be an ellipsis of the verb after “all” – all [is] miraculously alive, ...)

Compound sentences with asyndetic coordination and ellipsis of verb.

Paragraph 5 – “The surname Gauditano ... come from her soul.”

St₁ – *The surname Gauditano probably derives from gaudere, Latin for “rejoycing,” and Rosa’s work is filled with joy and fidelity.*

Compound sentences with syndetic coordination (and).

Apposition: ...Latin for “rejoycing”...

St₂ – *Many others may turn their viewfinders to more spectacular, more profitable subjects.*

Simple sentence.

St₃ – *Rosa will stick to her Native Brazilians, her angels, her helpless children, her almost forsaken festivities – however small the support she gets, because her motives come from her soul.*

Complex sentences.

Main clause: *Rosa will stick to her Native Brazilians, her angels, her helpless children, her almost forsaken festivities - ...*

Adverbial concessive clause: ... - *however small the support she gets ...*

Adverbial reason clause - ... *because her motives come from her soul.*

APPENDIX 10

VISUALIZATION OF THE PROBLEMS SURVEYED

POTENTIAL PROBLEMS FOR TRANSFER

Factors/ problems	EXTRATEXTUAL FACTORS						INTRATEXTUAL FEATURES					
	ST- situation	Intention	Recipient	Medium	Motive	Text Function	Subject matter	Content	Pre- suppos.	Composi- tion	Non-verbal Elements	Lexic
1 – sender's name	X											
2 – title of article			X				X					
3 – sender's intention						X			X			X
4 –recipient									X			
5 – space restrictions				X				X	X	X	X	
6 – place of text production								X	X			
7 – sender's intention										X		X
8 – text function		X			X							

APPENDIX 11
LETTERS

São Paulo, 1º de outubro de 1998

Profa. Eliana Maria Limongi
Rua Prof. Luiz B. Trindade, 39/502 – Centro
88015-160 FLORIANÓPOLIS – SC

Prezada Eliana:

Referindo-nos a sua carta de 2 de setembro e confirmando nossas conversações telefônicas, agradecemos suas referências elogiosas a nosso trabalho e prazerosamente autorizamos o uso da revista como *corpus* de sua dissertação de mestrado.

Teremos satisfação também em fornecer-lhe edições atrasadas, na medida da disponibilidade de nosso arquivo.

Ficamos às suas ordens para quaisquer esclarecimentos e reiteramos nossa disposição de viajar a Florianópolis, em ocasião a combinar, para fornecer-lhe detalhes sobre nosso sistema de trabalho.

Cordialmente,



Paulo de Almeida
Editor de Inglês

Florianópolis, SC, 02 de setembro de 1998

Ilmo. Sr.

Paulo de Almeida

M.D. Editor/Inglês - Revista Ícaro

RMC Comunicação

Rua Teodoro Sampaio, 417 - 1º andar

05405-000 São Paulo - SP

Prezado Senhor,

Primeiramente, gostaria de parabenizá-lo pelo trabalho de excelente qualidade que V.Sa. e sua equipe vêm realizando à frente da revista Ícaro.

Como professora e tradutora de Inglês, chama-me particular atenção a qualidade das matérias apresentadas nesse idioma, razão pela qual gostaria de usar sua revista como "corpus" para minha dissertação de Mestrado, a qual versará sobre a tradução segundo o princípio da funcionalidade, estabelecido por Christiane Nord ("Skopostheorie"). Para tanto, peço a sua autorização.

Solicito, também, sua colaboração no sentido de fornecer-me (i) os nomes de seus tradutores e respectivos endereços/telefones para contato; (ii) alguns exemplares da revista anteriores a junho de 1998 para que eu tenha um número maior de opções para a escolha das reportagens que serão objeto de estudo em minha dissertação. Brevemente, uma vez selecionadas as reportagens, solicitarei a V. Sa. a gentileza de fornecer-me as fontes das mesmas.

Cumpre-me salientar que a viabilidade e o sucesso de minha proposta dependerão grandemente do apoio que vier a receber da RMC Comunicação e da própria VARIG. Nesse sentido, coloco-me à sua disposição para quaisquer esclarecimentos e informações que se fizerem necessárias e aguardo um pronto - e positivo - posicionamento de sua parte.

Atenciosamente,



Eliana Maria Limongi

Mestranda - PGI - UFSC

APPENDIX 12
SINTRA'S NEWSLETTER
(MARCH 2000)

DIREITO AUTORAL

1 - Informamos aos companheiros que desejarem consultar a lei 9.610 - Direitos Autorais - que a mesma se encontra disponível pela Internet no site:

www.inpi.gov.br/leidiran.htm

2 - É importante que seja do conhecimento dos tradutores o artigo 100 da referida lei:

" O sindicato ou associação profissional* que congregue não menos de um terço dos filiados de uma associação autoral poderá, uma vez por ano, após notificação, com oitro dias de antecedência, fiscalizar, por intermédio de auditor, a exatidão das contas prestadas a seus representados. "

*Devemos entender aqui como associação profissional, com referência aos tradutores, a nossa ABRATES.

Só por este artigo vemos a importância de fazermos com que mais colegas tradutores se filiem ao SINTRA, bem como à ABRATES, para que com maior representatividade possamos fiscalizar e, mesmo, atuar em defesa dos nossos companheiros e colegas.

Leitura Sugerida

Para você, companheiro, que está feliz com a situação atual do nosso país, aqui vai a dica de um bom livro no assunto:

"O Desmonte da Nação" de Ivo Lesbaupin
Editora Vozes - 2ª ed. - 1999 - R\$ 16,00

Obs: esta indicação não implica em nenhum vínculo com o autor ou a editora por parte do SINTRA.

JANELA DA ABRATES

A "Janela da ABRATES" é um espaço que o SINTRA reservará em suas cartas mensais para dar alguns informes da Nacional quanto das Regionais.

Gabe Bokor fará uma palestra - O Tradutor e a Internet - com o patrocínio da ABRATES no Rio de Janeiro, dia 6 de abril às 18h no auditório do consulado da Argentina, praia de Botafogo 228. A entrada é franca mas os lugares limitados portanto, inscreva-se logo. Ligue para a Nila no SINTRA. Esperamos vocês lá.

AINDA O CADASTRO!

Informe-nos por fax, e-mail ou correio o que deseja no site do SINTRA para atualizar seu cadastro.

- 1 - Endereço Residencial ____ sim ____ não
2 - Endereço Comercial ____ sim ____ não
3 - Telefones ____ comercial ____ residencial ____ ambos
4 - E-mail ____ sim [qual? ____] ____ não
5 - Especialidade ____ sim [quais? ____] ____ não
6 - Idiomas que trabalha, tradução e/ou versão ____ sim ____ não

DIRETORIA DO SINTRA

(mandato até dezembro de 2001)

Presidente: Guilherme José Abrahão

1º Vice-Presidente: Pedro Seume

2º Vice-Presidente: Célia Gomes Schermann

Secretária Geral: Astirid Beatriz de Figueiredo

1º Secretário: Sonya Hernes da Fonseca

2º Secretário: Wagner Fracassi

1º Tesoureiro: Maria Felisa da Gama

2º Tesoureiro: Tanira Castro

CONSELHO FISCAL DO SINTRA

(mandato até novembro de 2.000)

1º Conselheiro - Heloisa Martins-Costa

2º Conselheiro - Eliana Pires Ferreira

3º Conselheiro - Cristina Otalora

Valores praticados no mercado de tradução

Período: março de 2000

(O mercado ainda utiliza a lauda para a contagem de texto produzido em língua portuguesa, com um valor de R\$ 19,00, e é usual o valor de R\$0,15/palavra para versões)

Tradução técnica (por palavra)	R\$ 0,12
Tradução literária (lauda de 30 linhas x até 70 toques, mais direitos autorais)	R\$ 14,00
Tradução de 25 linhas x até 50 toques)	R\$ 24,00
Idioma estrangeiro para outro	R\$ 37,00
Interpretação simultânea/consecutiva de conferência:	
a) Até 6 horas	R\$ 550,00
b) Por hora ou fração adicional, até 8 horas (25%)	R\$ 137,50
c) Mais de 08 horas	A combinar
d) Simultânea até 01 hora de trabalho, no máximo, um único intérprete	R\$ 687,50
e) Consecutiva até 02 horas de trabalho, no máximo, um único intérprete	R\$ 687,50

Filmes para cinema (35 mm) e/ou vídeo (legendas) por parte simples de até 10 minutos de projeção(diálogos e/ou narração)(inclusive trailer):

a) Tradução, com roteiro original completo (sem digitação da narração)	R\$ 70,00
b) Digitação da narração	R\$ 16,00
b) Levantamento em língua portuguesa	R\$ 70,00
c) Versão com roteiro original completo (sem digitação da narração)	R\$ 120,00
d) Levantamento em língua estrangeira	R\$ 120,00
e) Sinopse do filme por lauda de 30 linhas/90 toques	R\$ 100,00

Tradução para dublagem: o dobro da tabela de legendagem

Revisão e adaptação de tradução ou versão - a combinar

Vídeos para televisão(legendagem/dublagem) por minuto de projeção (diálogos e/ou narração) (mínimo de 15 minutos):

a) Tradução, roteiro original completo	R\$ 4,70
b) Tradução e levantamento	R\$ 9,00
c) Filmes técnicos (de treinamento/ documentários)	R\$ 20,00
d) Versão, acrescentar	70%

Transcrição do áudio de fitas (60 minutos)

Em português	R\$ 146,00
Em idioma estrangeiro	R\$ 178,00
Em mais de um idioma	A combinar

Taxas de urgência

5 laudas por dia útil	100%
De 6 a 10 laudas por dia útil	150%
Mais de 10 laudas por dia útil	a combinar

1. A remuneração de serviços tais como diagramação e outros, que não se caracterizam como tradução, deverá ser acertada em separado entre o tradutor e o cliente.

2. Modificações de última hora serão cobradas como novo trabalho.

3. Esta é uma tabela de valores mínimos, podendo outros valores serem acertados entre tradutor/intérprete e o cliente.